

✓ THEATRICAL ROSTER (THIRD INSTALLMENT).

TWENTY-EIGHT PAGES



THE NEW YORK

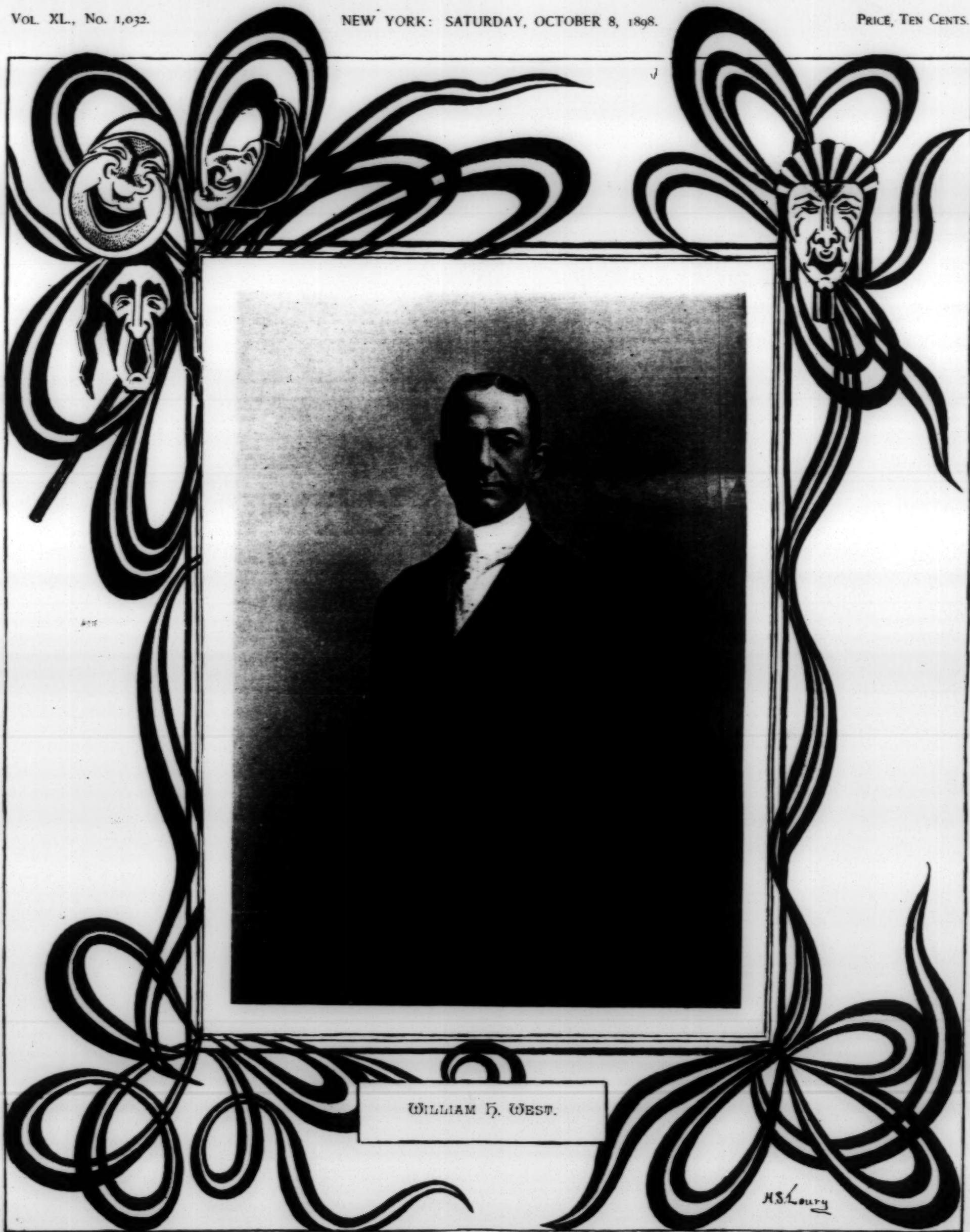


DRAMATIC MIRROR

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WILLIAM F. WEST.

H.S. Lounsbury

THE DEATH OF FANNY DAVENPORT.



On last Monday night, Sept. 26, Fanny Lily Gipsy Davenport passed away at her home in South Duxbury, Mass. Her sisters and her husband, Melbourne McDowell, were at her bedside.

For twenty years Miss Davenport had been an almost constant sufferer from the affection of the heart which finally conquered her physical strength and defeated the strong will which could overcome every opponent save death.

Nearly a year ago Miss Davenport had a severe illness, caused, it is said, by the work and responsibility of producing *A Soldier of France*, at the Boston Theatre, and her keen disappointment at its failure. From this she recovered in a measure and was able to appear regularly, though with much attendant suffering, until last March, when, after heroically beginning an engagement at the Grand Opera House, Chicago, she was obliged to give up and retire to her home.

During the summer she apparently improved, but the change for the better was only temporary, and her malady, enlargement of the heart, at last proved fatal.

Fanny Davenport came of an unusually talented theatrical parentage. Her father was Edward L. Davenport, one of the most celebrated of American actors, equally gifted as tragedian and comedian. His portrayal of Sir Giles Overreach in *A New Way to Pay Old Debts* was pronounced an ideal performance by those whose memory covered several generations of exponents of the part. He went to England as Anna Cora Mowatt's leading man, and there met Fanny Vining, a well-known and popular actress of her day. They were married in 1849 and remained in England for the five succeeding years.

There, in the English metropolis, Fanny Davenport was born in a house in Great Russell street near the British Museum, April 10, 1850. The eldest of five children, all of whom have appeared at one time or another before the public, Fanny was brought to America at the tender age of four. Her father, E. L. Davenport, his English triumphs thick upon him, returned to his native land after an absence of seven years, accompanied by his wife and little daughter.

Many biographers have erroneously recorded that Miss Davenport's Boston debut was her first appearance on any stage. As a matter of fact, her first glimpse of the footlights was at Barton's Chambers Street Theatre in this city, then christened the American and under the management of E. L. Davenport and Harry Watkins. The date of this performance is Feb. 23, 1857, the opening night. Fanny, then a child of seven, sang a verse of "The Star Spangled Banner" in a ballet of little girls. Thus, as an infantile vocalist, "Miss Fanny," as she was termed on the bills, made her metropolitan debut. Before the brief season closed she may possibly have played a small speaking part or two.

As a juvenile her stage experience was gleaned mainly at the Howard Athenæum, Boston, and among the other precocious impersonations credited to her at that house are the child in John Brougham's burlesque of *Metamora* and one of the toddling school-mistresses in *Pocahontas*. John Brougham playing his familiar part of Powhatan. Mr. Brougham little thought at that time that the child who was marching about him in grotesque attire would in a few years be the leading woman of the Fifth Avenue Theatre in this city and that he would be a member of the same company.

The cast of the *Metamora* bill is herewith appended:

HOWARD ATHENÆUM.
Lessee and Manager, Jacob Barrow.
On this Wednesday Evening, Aug. 12, 1857.
First Time Here the Admirable Comedy.
SIMPSON AND CO.
After which a petite comedy in one act by John Brougham entitled
A DECIDED CASE.
To conclude with John Brougham's Indian Burlesque of

METAMORA; OR, THE LAST OF THE POLYWOOG.
Pappy Vaughn E. B. Williams
Lord Fitzfiddle F. S. Finn
Master Walter H. B. Howland
Badenough J. Adams
Worner Walter Bay
Oceans Emma Winthrop
Metamora John Brougham
Kantahine Mr. Peters
Old Tar S. D. Johnson
Whiskey Oddi Mr. Martin
Anaconda Mr. Moore
Tapikee Mary Hill
Papoose Fanny Davenport

Miss Davenport first came before the New York public as a full-fledged actress on Feb. 14, 1862, at Niblo's Garden, where she played Charles L. King of Spain, in *Faint Heart Ne'er Won Fair Lady* to the Ray Gomez of her father. After this graceful performance, which brought her into prominence, she appeared in Philadelphia and Boston, and also played a season in Louisville, Ky., opening there as Arline in *The Black Crook*. Here it was that she first essayed the role of Nancy Sykes, which in the opinion of many was the best achievement of her whole professional career. Among the other parts assumed by Miss Davenport in Louisville were: Gertrude in *The Loan of a Lover*; Francois in *Richelieu*, with Booth; Ophelia in *Hamlet*; Cordelia in *King Lear*; Lady Anne in *Richard III.*, and the same parts with Forrest.

She also played Tilly Slowboy in *The Cricket on the Hearth* with Joseph Jefferson, and Mrs. Major De Boots in *Everybody's Friend* with John Sleeper Clarke. Among the stars of that period with whom she appeared at Louisville were Mr. and Mrs. Barney Williams, Mr. and Mrs. W. J. Florence, Julia Dean, John Collins, and Mrs. D. P. Bowers. From Louisville she went to Philadelphia, where at Mrs. John Drew's Arch Street Theatre she gained an enviable reputation as a soubrette. She appeared as Boulotte in the opera of *Barbe Bleue*. Many modern comedies were also produced there at the time.

It was in the Fall of 1869 that Miss Davenport made a splendid advance in her profession, from soubrette with Mrs. Drew to the crowning height of Lady Gay Spanker at the Fifth Avenue Theatre, this city, six weeks after that house had come under the auspices of Augustin Daly. With her father as Sir Harcourt she gave a most dashing portrayal of Bonicauld's pet creation.

During the seasons of 1869 to 1873 she was of rare service to Mr. Daly, playing Violetta in Colley Cibber's *She Would and She Would Not*, Lady Mary in Mrs. Inchbald's *Maids as They Are and Wives as They Were*, and Miss Richland in Goldsmith's *Good-Natured Man*, comedies whose production at that time brushed off the dust of half a century. These antiquated unfamiliarities were from time to time relieved by her Polly Eccles in Tom Robertson's *Caste*, Mrs. Madison Noble in Olive Logan's *Surf*, Effie Remington in Bronson Howard's *Saratoga*, Rosie Farquhar in Robertson's *Play*, Nelly Wilcox in *Diamonds*, Baroness de Mirac in *Article 47*, Georgette in *Fernande*, and Lulu Ten Eyck in Daly's *Divorce*. This play was acted by the same members of Daly's company at the Walnut Street Theatre, Philadelphia, on the afternoon of Feb. 22, 1872, and at night at the Fifth Avenue, this city.

On New Year's night, 1873, while a play called *New Year's Eve* was running at Daly's, the theatre was burned to the ground. The company were then transferred to the old Globe, where Lucy Rushton had previously presided. Meanwhile a new Fifth Avenue Theatre was building nearer to Fifth avenue on Twenty-eighth street; and at its opening Fanny Davenport was seen as Kitty Compton, the pretty housekeeper in James Albery's *Fortune*. There she also appeared in a range of roles from Ophelia in *Hamlet* to Mabel Renfrew in *Pique*, from Nancy Sykes to Gilberte in *Frou-Frou*. So wide a range of characters, from old legitimate to modern society drama, from realistic melodrama to frothy farce, could not but develop every artistic trait of Miss Davenport. A citation of some of the more important roles in which she won success while at Daly's is the best possible commentary on her versatility:

Alice Hawthorne	Old Heads and Young Hearts
Letitia Hardy	The Belle's Stratagem
Mistress Ford	The Merry Wives of Windsor
Lady Teazle	The School for Scandal
Tilliana	The Critic
Estie	The Boys
Gilberte	Blue Grass
Rosalind	Frou-Frou
Helen Gay Thorne	As You Like It
Rosaline	Weak Woman
Mary Stark	Love's Labor's Lost
Mary Melrose	Lemons
Danthe	Our Boys
Mme. Guichard	What Shall We Do?
Bell Van Besselaar	Mona Alphonse
Eugenia	Moorecroft
Duchess de Septmont	The Big Bonanza
Francine	The American
Ophelia	Two Widows
Mabel Renfrew	Hamlet
Peg Woffington	Pique
Nancy Sykes	Masks and Faces
	Oliver Twist

In 1882 Miss Davenport went to England, making her debut as an actress in her native land on Sept. 9 at Toole's Theatre, London, in the title-role of a new version of *Diana de Lys*. While abroad her attention was attracted to Sardou's *Fedora*. From Miss Davenport's mother came the suggestion that she should go to France, see Sardou, and secure the American rights to *Fedora*. Miss Davenport went direct to the French dramatist, and upon the payment of a cash bonus of \$5,000 obtained the sole rights of presentation of *Fedora* in the United States and Canada. On her return to this country she produced the play Oct. 1, 1883, at the Fourteenth Street Theatre, scoring an instantaneous success. In the role of Louis, Robert B. Mantell achieved a triumph scarcely less than that of the star.

Subsequently Miss Davenport acquired from Sardou the American rights to the other plays which he wrote for Bernhardt. For the rights to *La Tosca* she paid a bonus of \$5,000 with royalties of two years amounting, it is said, to \$50,000, and at the expiration of that time she purchased this play outright for \$10,000. *Cleopatra* was purchased outright for \$25,000. *Gismonda* brought Sardou a cash bonus of \$10,000 and royalties in three years amounting to \$105,000. Another Sardou play, *Theodora*, was in Miss Davenport's hands, and it was her intention to produce it this season.

On Wednesday, July 30, 1879, Miss Davenport was married at Canton, Pa., to Edwin F. Price. The bride's mother, her sister May, and her two brothers, Edgar L. and Harry, were present at the ceremony, which was performed by the Rev. B. H. Hayden, of Canton, Price, who came from Toronto, was twenty-eight at the time. He had played Mr. Burchell with Miss Davenport in *Olivia*, the dramatization from *The Vicar of Wakefield*, which the actress had purchased from W. G. Wills, the Irish dramatist. Price was the brother of Emily Delmar, and his marriage with Miss Davenport was preceded by a recent divorce from Kate Baker, whom he had married in Pittsburg. After nine years, during which time he was Miss Davenport's manager, divorce proceedings were begun by the actress in the Spring of 1888. Judge Dittenhoefer, who was Miss Davenport's counsel, pushed the case energetically, and a decree of absolute divorce was granted to her by Justice Barrett, of the Supreme Court, on June 8, 1888. Price was not represented by counsel.

On May 19 of the year following Miss Davenport became the wife of Willet Melbourne MacDowell, who for several previous seasons had been a member of her company. The service, which was private, was conducted at the residence in this city of the Rev. Dr. Charles Eaton, of the Universalist Church.

This second marriage proved most happy, and the home life of Mr. and Mrs. MacDowell was ideal.

Throughout her whole career Miss Davenport was a tireless worker, a sincere artist and a worthy representative of the American stage. During the last fifteen years of her life she displayed wonderful managerial ability. Her productions were all on a scale of magnificence rarely equaled in this country.

Had she been less conscientious in regard to the artistic entirety of her productions her fame as a star might have been greater. As it is, she will be set down in the annals of the stage as one of the most conspicuous figures of her time.

The funeral services were held at Trinity Church, Boston, on Thursday at noon. The remains, accompanied by Melbourne MacDowell, Blanche Davenport, Mr. and Mrs. E. L. Davenport, Mr. and Mrs. William Seymour, and Mrs. C. H. Tiero, arrived by train from Duxbury shortly before 11 o'clock and were met by the honorary pall bearers, Joseph Jefferson, John B. Schoeffel, F. G. Risteen, Ben Sarna, S. R. Mosley, Herbert Barnes, Dr. H. A. Beach, and W. T. W. Ball.

A very large assemblage of friends and admirers gathered at the church to do honor to the memory of the actress, and were ushered to their pews by Joseph R. Grismer, Robert Edson, Frank Willard, Frank W. Martin, and George Phippin. The ritual for the dead of the Episcopal Church was read by the Rev. Mr. Dewart and the Rev. Mr. Borncamp. After the short service, during which the principles of The Bostonians and Edith Abell sang "Peace, Perfect Peace," "O Rest in the Lord," and "Lux Benigna," the burial took place privately at Forest Hills. The new made grave is beside those of Miss Davenport's father and mother.

The floral offerings were exceptionally beautiful. They were from Maude Adams and the members of her company, The Bostonians Olga Nethersole, Blanche Walsh, Mr. and Mrs. John B. Schoeffel, Judge A. J. Dittenhoefer, Julia Marlowe, Eugene Jepson, Joseph Murphy, the Actors' Fund, the Players, the Professional Woman's League, Mrs. G. Stodder Phippin, Mrs. Charles F. Kellogg, Mr. and Mrs. Joseph R. Grismer, George Clifton, and others. Every company playing in Boston was represented at the services.

WILLIAM H. WEST.

The first page of this number of THE MIRROR bears the likeness of the well-known champion of minstrelsy, William H. West. By nature a progressive man, Mr. West has kept pace with public ideals and interests and has built, upon the foundation of old-time standards, a modern structure to which every year he adds fresh beauties. And in doing this he has still kept to the main idea of this form of entertainment—the true, grotesque humor of the negro coupled with the quaint tenderness of negro sentiment. Coarseness and vulgarity have no place in his edifice, but cleverness, character and cleanness are his watchwords of success.

Mr. West was born on the eighteenth of June, 1853, at Syracuse, N. Y., but though he was born on the anniversary of Napoleon's great disaster he himself has yet to meet his professional Waterloo. He took to the stage as naturally as a bird flies, and, while still a mere boy, made his debut as a singer and dancer in a Buffalo concert hall.

Subsequently he traveled with Barnum's circus, with Skiff Gaylord's Minstrels, and appeared with Simmons and Slocum's Minstrels in Philadelphia.

In 1873 he made his first metropolitan appearance, at the old Olympic Theatre in company with Sol Smith Russell, George Knight, and other artists of standing. The next three years he was a member of the Haverly forces, leaving to assist in organizing the Barlow, Wilson, Primrose and West company. In 1882 the Thatcher, Primrose and West organization was formed, which enjoyed seven years of success before Thatcher retired and the firm became Primrose and West's Minstrels. His company of to-day, known as William H. West's Big Minstrel Jubilee, will make a tour covering the entire country during the coming season. Nothing has been neglected in perfecting this organization. Among the well-known names to be found on its roster are Ezra Kendall, Carroll Johnson, Tom Lewis, McMahon and King, Richard J. Jose, Clement Stewart, H. W. Frillman, Charles Kent, Joseph Garland, Ed Gorman, the Brothers Freeze, and a host of others.

But even with this company the energetic Mr. West will not rest content. He is still young, and looks constantly for new worlds to conquer. He will be heard from as long as he and minstrelsy live.

THE WHYTALS IN VAGABONDIA.

Vagabondia—an odd title, suggesting Belgravia and Bohemia—will be the play in which Mr. and Mrs. Russ Whytal will open this, their fourth, starring tour on Nov. 21. It is a romantic drama of the last century, picturing more of the bright than the dark side of life, full of comedy and romance, and costumed in the period of the court wig and "small clothes" and small sword, by the way, always an interesting accessory when well handled. Mr. Whytal was brought up in a school where they at least knew the correct "grip" of a French rapier. For himself he has chosen a romantic role of the Don Quixote type, and in Lady Daffodil Mrs. Whytal will have a chance to duplicate her brilliant performance of Lady Teazle—which those who saw are not likely to forget.

FATAL LAUGHTER IN THEATRES.

Just at the close of the first act of *The Telephone Girl*, at the Amphion Theatre, Brooklyn, on Sept. 21, Elihu H. Wood, a sea captain, sank unconscious in his chair in the parquet. Being removed to the lobby he died in a few moments, death having been caused, it is said, by an apoplectic stroke brought about through laughing at the comicities of Louis Mann. A similar fatality occurred on Sept. 18 at the St. Charles Theatre, New Orleans. William Dauphine, a laborer, went into convulsions as a result of laughter caused by the songs of Josephine Sabel. He was carried to the street, but died of heart failure before the arrival of an ambulance.

A QUESTION OF ART.

A band of Hungarian musicians, under contract with the Eden Musée, arrived on the steamship *Palatia*, claiming the right to enter the country as artists. A protest was made, however, by Alexander Bremer, President of the Musical Protective Association, and in consequence the band was ordered to give a concert before the Immigration Board of Special Inquiry. These critics decided that the foreigners could not be classed as "artists," and if considered "musicians" they must needs be excluded by reason of the alien contract labor laws. Theron Davis, representing the Eden Musée, will bring the case to the attention of the Secretary of the Treasury.

GOSSIP.

Joseph E. Buch and Maud L., daughter of Mr. and Mrs. James C. Robinson, were married on Sept. 26, in this city. They will reside in Philadelphia.

Sam Pitman's Comedy company played to S. R. O. for five performances at McKeesport, Pa., recently and opened at Cumberland last week to house sold out at noon. Cora Lawton Mitchell, who replaced Laura Hulbert, was knocked down by railroad gates at McKeesport on Sept. 23 and fainted, but pluckily played her part in *The Electrician*. Will J. Irwin and Jerry Sanford joined last week.

Carrie Stanley Burns scored a hit at Newark, Ohio, week of Sept. 19, in *The Fall of Santiago*.

The French Maid began last evening an eight weeks' engagement at the Park Theatre, Boston.

Katherine Standish has resigned from the Daniel Ryan company.

Wine, Women and Song, which played at the Grand Opera House week of Sept. 19, closed after that engagement for reorganization.

The members of the Spooner Dramatic company have sent greeting to THE MIRROR from the summit of Pike's Peak, which they visited on Sept. 23.

Huse N. Morgan is playing the comedy lead and managing the stage for his second season with Nellie McHenry.

Edwin Walters has rejoined *The Dawn of Freedom*, resuming his former role.

Nellie O'Neill joined Blaney's *A Female Drummer* company in Washington last week to play the principal soubrette role.

Ada Dare and Frank A. Ehret, son of a New York brewer, were married on Aug. 11, in Chicago.

Tim Murphy's tour in *The Carpet-Bagger* began yesterday in Toledo.

The soldier-actors' benefit announced at Chickering Hall for Sept. 29 was postponed until Oct. 13.

S. J. Fisher has leased the Union Grand Theatre, Union City, Ind., for the season, and has remodeled and renovated the house.

S. Frances Newhall was entertained by May Vokes, of *The Cuckoo*, at Philadelphia last week.

Lillian H. Emery is slowly recovering from her severe illness and hopes to be about soon. She is at her home in Philadelphia.

Frederick H. Wilson has added Monte Cristo and *The Cross of the Legion of Honor* to his repertoire. A. A. Bushee is now in charge of the stage. H. P. Degenhost wields the baton, and Will R. Chatterton is in advance. Business is excellent.

Adeline Bouvier, a beautiful young girl who plays the Duchess in *The Charlatan* with De Wolf Hopper, is related to Alfred Bouvier, the well-known San Francisco manager. Miss Bouvier has a voice of fine quality and her work gives excellent promise.

Edith Hoyt has made a hit as *Innocent Kid* in the new production of *A Parlor Match*. Tom Browne has also scored heavily with his whistling specialty in the cabinet scene.

Rice's Comedians have secured the rights to *The Westerner*, by E. E. Rose, for territory.

The engagement of the Liliputians at the Irving Place Theatre is scheduled for six weeks in all.

Carrie Anderson has joined *The Span of Life* for the season. The company will go to the Pacific Coast.

Mrs. John S. Hiller (Edith Yerrington) and son have returned from Winona, Minn., where they have spent the summer.

William C. Wilde is playing leading comedy roles with Archie Royer in *Next Door*, meeting with pronounced success.

Luke Cosgrove is playing heavies with Edwin Rostell.

George T. Meech has closed with *A Guilty Mother* to accept a joint engagement with Mrs. Meech (Lazette Du Brock) in A. Q. Scammon's production of *The Sleeping City*.

Leonora Bradley, who is again a member of the Lyceum Theatre Stock company, Baltimore, had many other good offers for this season, among them one from Stuart Robson for a prominent part in *The Meddler*.

W. H. West, the noted minstrel, secured an option on a fine yacht while in Newport recently. Mr. West proposes to make a long cruise next summer.

Clay T. Vance left recently to make flying visits to the Eastern Boy Wanted company at Louisville, and the Southern Boy Wanted company at Birmingham.

Edwin Shapley and Annie Darling were married on Sept. 4 in Jersey City, N. J.

Alice Campbell has resigned from the Castle Square Opera company.

If Sporting Life develops the staying quality it will remain the greater part of the season at the Academy of Music, as it is now thought probable that the production there of *The Great Ruby* will be deferred.

A second company is in contemplation of play *The Dawn of Freedom* in the West.

Arnold Wolford, whose company is now playing through Pennsylvania, is in town for the purpose of securing new plays.

Colonel and Mrs. T. Alston Brown are to be congratulated upon the thirty-second anniversary of their marriage, which occurred on Sept. 18.

Sam B. Villa, managing Agnes Wallace Villa, has arranged for the tenth season of Frank Harvey's *The World Against Her*. Rehearsals will begin on Oct. 17, and the season, planned for at least thirty weeks, will open at Bonton, N. J., on Oct. 24.

Winnifred McCaull, daughter of the late Colonel John A. McCaull, and Francis Maurice Holihan, brother of Jane Stuart, were married on Sept. 28 at Greensboro, N. C.

Irene Myers opened at Chillicothe, O., on Sept. 26, to S. R. O., sharing honors with Charles H. Leyburne. The company numbers fifteen people. Camille has been added to the repertoire, Agnes Fuller playing the title-role.

IN OTHER CITIES.

SAN FRANCISCO.

The event of week Sept. 10-24 was the appearance at the Columbia of the well-known young Californienne whose stage name is Nance O'Neil in *Leah the Forsaken*. She was very well received, and there was widespread curiosity to see what she would do with an emotional, forceful part such as the Jewess. Miss O'Neil proved to her audiences that she had the making of a great tragedienne, but she also showed that she needed experience, schooling. Her appearance and her temperament are in her favor for the work she has undertaken, and in passages she gives glimpses of the divine fire. In a little while, with careful study and attention, she may rise to great heights. Business was good throughout the week, and Miss O'Neil received encouragement enough to satisfy her. She was well supported by McKee Rankin, who shone as Nathan, the apostate, and H. A. Weaver, who did good work as Father Lorenz. Herbert Carr as Joseph, Affie McVicker as Rose, Ricca Allen as Rachel, and Grace Pierce as Old Lisa are deserving of mention. Week 26 Miss O'Neil presented *Ingomar* and *Oliver Twist*. Great things are expected of her *Parthenia*. She has a charming personality, and it will be seen to advantage in the love scenes. In *Oliver Twist* she will essay the trying part of Nancy Sykes. McKee Rankin will play Bill Sykes, and Herbert Carr Fagin.

Modjeska in her second week at the Baldwin presented *Adrienne Lecouvreur* and *Antony and Cleopatra*. The Polish actress showed her command in her representation of the French actress. In her love scenes she was tender, in her scenes of passion and jealousy she was refined and tasteful. In the death scene sublime. It was an intellectual treat. Her *Cleopatra*, too, was a great performance. She had all the fire, all the suppressed, vicious passion of the Egyptian Queen, and her appearance was made by her degree. The piece was beautifully staged and costumed and attracted large audiences. She was admirably supported, particularly by John A. Lane, Lester Loneragan, George Spencer, and Anna E. Proctor. Week 26 she presented *Fawley* co. back at the Baldwin in *An Enemy to the King*. Blanche Bates, who has a host of friends and admirers in the city, takes her old place with the co. Georgia Welles, the ingenue, and Joseph P. Keefe are also new members of the co. Blanche Bates will, of course, play Julie de Varion, the Loyalist's daughter. The booking for this play has been remarkably good.

Lead Me Your Wife preceded *The First Born* at the Alcazar during the week. The funny farce-comedy was excellently handled by the stock co. Wallace Shaw made a hit as Captain Tarbox. George Osbourne did good character work in the part of Alexander Stirrup. Ernest Hastings was satisfactory as Dick Lasky. Gretchen Lyons showed herself to be a clever comedienne by her representation of Bessie Bunting. Other characters were suitably sustained. In *The First Born* Miss Lyons took the part of Loei Tsing in place of Gertrude Tidball, who has gone East. Week 26 in Mizoura.

Business picked up wonderfully at the New Comedy last week when Harry Corson Clarke and his co. entertained audiences with *What Happened to Jones*. Two young society girls made their debut in this. Lillian Young, daughter of Brigadier-General S. R. M. Young, played Marjorie, daughter of Professor Ebenezer Goodly. She showed considerable ability and presented a graceful appearance. Olive Snyder, a young society woman of Berkeley, sang Clarke's song, "As I have chosen you," and received an ovation. As the ubiquitous Jones, Corson Clarke was vastly amusing. He has been seen in the part before in this city, but he was as welcome as ever. What Happened to Jones will have another week, with *One Touch of Nature*. Friends of Manager Leavitt have hopes that he may make a success of his new venture, after all.

The Coast Guard filled the boards at Morosco's Grand. It proved to be a picturesque and realistic production. Maud Miller, daughter of Joaquin Miller, the poet, made her professional debut as Rose Van Sickle. She created a favorable impression. The German Sisters, too, were especially engaged. They sang some clever, catchy songs and were well received. Lorena Atwood was successful in the part of Clarissa. Other characters were acceptably filled by Max Von Mitzel, Landers Stevens, Fred Butler, Maurice Stewart, and Julia Blane. Week 26 Trilby will be presented. James M. Brophy makes his appearance as a stock star in the character of Scroggall. Lorena Atwood will be Trilby, Lester Morosco Zou Zou, and Daniel T. Hallifax Little Billie.

Goldmark's historical opera, *The Queen of Sheba*, drew immense audiences at the Tivoli 19-24. The performance reflected the highest credit upon everyone concerned. Rita Thomas was very satisfactory as Ashtar, despite a somewhat weak upper register. Marie Brandis acted and sang the part of the Queen and made the biggest hit of the season. De Vries was dignified and impressive as King Solomon and was heard at his best. Helen Merrill's sweet voice was heard to advantage in the part of Ashtaroth, the slave girl. Elvia Crox followed up a series of successes by her rendition of the role of Salammith, daughter of the High Priest. W. H. West as Raul Hanan and William Schuster as the High Priest were good. Week 26, the last but one of the grand opera season, *Guinevere* and *Juliet and Verdi's II Trovatore* will share honors. The grand opera season at the Tivoli will open 10-16. *The Circus Queen* will be the first of the season. Edwin Stevens, Anna Lichter, Elvia Crox, Mary Linck, and William Schuster have all been engaged.

Julius Simonson a new tenor, will be heard at the Tivoli week 26.

The season at the California will open 3 with *The Signal of Liberty*, a play dealing with the Spanish American war. It is from the pen of W. J. Josey.

MILWAUKEE.

Primrose and Dockstadter's Minstrels opened at the Alhambra Sept. 25 to a record-breaking house, many being unable to gain admittance. The performance was excellent in every respect, and much enjoyed by the spectators. The curtain rose on a magnificent setting for the first part, which opened with a finely rendered selection by the Primrose and Dockstadter Sextette, followed by a clever and loudly applauded comic medley from Jimmy Wall. Lew Sully made a hit with his comicities, solos were sung in splendid style by W. H. Thompson and Manuel Romain, and the introduction of George Primrose and Lew Dockstadter completed the first part. In the olio George Primrose introduced a novel specialty accompanied by four pickaninies. Lew Dockstadter brought down the house with his songs and stories. Howe, Wall, and Sully presented a clever musical turn, and the Donzoo Brothers gave an exhibition of jumping which for skill and daring has never been equaled in this city. This concluded one of the brightest minstrel performances ever seen here. Ward and Vokes followed in the Governors.

The Salisbury Stock co. appeared in Sue at the Davidson 25 to a large house, and scored another pronounced success. In the artistic hands of Frederick Paulding the apparently repulsive character of Ira Beasley was portrayed with such subtle skill that the reality and sympathetic nature underlying the forbidding exterior of the man was brought out vividly, and a picture full of pathos and poetry presented before us. Charming Eleanor Robson gave a simple, unaffected and faithful interpretation of the title-role, in which she looked delightfully piquant and pretty. Francis Byrne, a newcomer, made a handsome and dashing Jim Ward, and his fine work indicated that he will soon become a fast favorite. John W. Burton gave a splendid illustration of Silas Prescott, George C. Robinson was seen to better advantage than ever before as the Sheriff. John Daily Murphy contributed two clever bits as Will Ober and Judge Lynch. Maye Louise Algen was relegated to the small part of Anne

Ober, which, however, she treated with the same care and attention she always displays. A word of highest praise is due to Lewis Mitchell's splendid stage management. The Lottery of Love, 2-8, Casey's Will was given to S. R. O. by the Bijou 25, and proved to be an excruciatingly funny mixture of amusing complications. The co. is a clever one, and succeeded in creating much laughter and applause. Mark Murphy carried off first honors as Casey, and received a number of recalls in his specialties. Gus Yorke and Nick Adams were very comical in Jewish characters; Jennie Reiffarth did good work as Rebecca; Alice Gilbert looked charmingly pretty as Rachel, and the remaining roles were ably taken by J. P. Sullivan, Claude Gillingwater, John McVeigh, May Donohue, and Mayn Kelso. The farce was prettily staged and well received. Week commencing 2, *Mistakes Will Happen*.

The Faber Theatre Stock co. appeared in a most successful production of *Cornelius Voss* 25, a large and highly pleased audience being present. The play is full of fine comedy and amusing situations, and was played with great vigor and refined humor by the excellent co. The stage settings were beautiful, and the play made a great hit. William Thal's comedy, *Second Sight*, will be given 28.

Benjamin Howard arrived here 26.

C. L. N. NORRIS.

DETROIT.

The *Girl from Paris*, at the Detroit Opera House 26-1, played to fair audiences. The Julie Bon Bon this season, in *Bella Stacey* who plays in a very creditable manner. There are some other changes in the cast, and some of the members are the same as last year. Major Fossdyke is played by J. C. Marlowe. Mr. Honeycomb by Alexander Clarke, and Mr. Dingle by Charles Drake. Other members of the co. are Lee Hobbs Martin, Maud Daniels, Marie Le Beau, George Mitchell, S. William Hilliard, Gus Kramer, Carl Hartberg, Astrid Rungsted, Olive Wallace, Sydney De Grey, and Harry Hermesen. Julia Arthur Oct. 3-8 in *A Lady of Quality*, and *Ingomar* or *Camille*.

A Texas Steer was at the Lyceum 25-1, and played to packed houses. The principal members of the cast are Will Bray, Katie Putnam, Herbert E. Sears, and Florence Gerald, and these find adequate support in the remaining members of the cast, and altogether, the present presentation of this well-known satire is a first-class one. Next week Russell Brothers.

A new play, by Scott Marble, entitled *The Daughters of the Poor*, had its first presentation at Whitner's 25. It takes for the basis of its story the trials of a family whose chief support, a son, has enlisted in the volunteer army. The play deals with the dark side of life in New York city. Among the many plays which Mr. Marble has produced this new one deserves a conspicuous place. It is handled by a very good co. In the title role is a character in it called Snappy Schafer, which she takes in her usual clever manner. Harry Booker plays the part of a small wood and coal merchant. M. J. Gallagher is the policeman. Eugenie Bessner in the character of a blind girl does splendid work. Others in the co. who do excellently well are Arnold, Conner, and Harry. Harry Richards, John Valey, E. F. Howard, Victor Harmon, Gertrude Liddy, and Jennie Elberts. Next week 2-8, *Humanity*.

The Capitol Square Theatre opened this week with a piece called *Gay Paris*, which was so poor that Manager Campbell canceled the engagement, and the theatre will remain closed until 2.

Inez Macaulay, a talented young Detroit, has signed for this season with the Woodward Stock co., Omaha, Neb. Her first appearance there was as Nell in *The Lost Paradise*, and she made quite a hit. Miss Macaulay has figured very prominently in amateur theatrical work in Detroit, and has always been a very great favorite in this city. She was last seen here in a professional way with the Cummings Stock co. at the Lyceum last Fall, and her work at that time received great and deserved praise.

Henry Shumer is another Detroit of whom we are hearing good things, and of whom we expect much in the future. He is playing this season with the Robert Cummings Stock co. at Toronto, and is doing Detroit credit.

KIMBALL.

JERSEY CITY.

Two Little Vagrants was presented at the Academy of Music 26 Oct. 1 to big business. Mildred Holland is featured as Fan Fan, and she plays the part in a finished, artistic manner. Every sentence and gesture she makes is telling. Delphine Ferrault as Claude, the other vagrant, is very good, but it is an unsympathetic part. Del Le Barre as Le Renard and Anna Rodden as Zephyrine, his wife, were strong and were well blessed. In fact, the entire cast is good, and the production is one that gives satisfaction. Cumberland 61, 3-8. In Old Kentucky 10-15.

Manager John Holmes expects to open his new theatre here, the Bijou, on Nov. 7. Work on the building is progressing rapidly.

Stage Machinist John E. Langabee, of the Academy of Music, who has been confined to his home with sciatic rheumatism, reported for duty 26, but he has to use crutches.

At a meeting of the County Trades' Council here 25 permission was granted to organize a Theatrical Mechanics' Association in this city. Van Sully was arrested at the conclusion of his engagement at the Academy of Music in this city 24, charged with violating a copyright. Mr. Sully furnished \$1,000 bail for his appearance 26. The complaint was made by Frank Gayler, son of the late Charles Gayler, who claimed the title of Mr. Sully's new play, *Uncle Bob*, as his property under the will of his father, who, he alleged, had obtained the copyright of the name for a play he wrote for the late William J. Florence. Mr. Sully was again held in \$250 bail to await the action of the United States Grand Jury. Mr. Sully remarked at the conclusion of the hearing that Uncle Mike or Uncle Pat would be just as appropriate for his play as Uncle Bob.

Colonel John Jerome Foster, formerly press agent of the Lyric Theatre, Hoboken, is now advance representative of The Two Little Vagrants co., and a number of Hoboken friends called upon the Colonel during his stay in this city with the co.

Manager Frank E. Henderson, of the Academy of Music, and his wife are dividing their time between this city and Long Branch. It is said they are here and bicycle tandem riding at Long Branch.

George A. Clarke, ahead of O'Hooligan's Wedding co., writes from Lincoln, Ill., that the show is doing good business in the one-night stands, and that he is looking time for a new railroad comedy to be produced next season, called *The Sunset Limited*.

WALTER C. SMITH.

LOUISVILLE.

The Denver Express at the Avenue Theatre, week commencing Sept. 25, drew excellent business, notwithstanding the fact that the weather was extremely suggestive of midsummer. Kitty Le Lorne, in the comedy part, has an opportunity for the display of unusual talent in the line of work. The co. is a good one. The White Slave 2-8.

The Moffett Stock co. presented at the Temple Theatre 26 Oct. 1 *For Liberty and Love*. This proved to be a seasonable play at this particular time, dealing with Cuban affairs and appealing to patriotic feeling. It aroused much enthusiasm.

It is now announced that the regular season at Macaulay's will not open until 10. The initial attraction will be the Boston Lyric Opera co.

Walter Matthews, the retired Louisville actor, is engaged in writing a play dealing with incidents in connection with the Spanish American war.

The Bill posting business of Louisville and vicinity has been consolidated, and a joint stock company formed, large interests of which are held by the Whalen Brothers, of the New Buck-incham.

It is announced that during the winter there

will be a regular season of German comedy conducted upon a more elaborate scale than heretofore. It is probable that Macaulay's Theatre will be used, and that the performances will be given Sunday nights, the co. coming from Cincinnati. The large number of German residents here, and the experience of previous seasons, would indicate that this venture should be a success.

News of the death of Fanny Davenport was received here with sincere regret. The early career of the well-known actress is closely identified with this city. She was always a welcome visitor here.

Business Manager Colgan, of Macaulay's, will leave for a flying visit to the interior of the State 1.

Writers of amusement matters in the local papers have only good words for the new members of the Moffett Stock co., Miss Tontray and Messrs. Glibney, Evans, and Gaden receive particularly complimentary mention.

CHARLES D. CLARKE.

CLEVELAND.

Why Smith Left Home was presented at the Euclid Avenue Opera House Sept. 26-1. The co. was an especially strong one, and the work of Mrs. Annie Yeaman was well worthy of mention, also that of Maclyn Arbuckle, and Fred W. Peters as General Billethead, while Marion Giroux, Rose Snyder, and Dorothy Usner were all good. The large audience which greeted the co. on the opening night seemed well pleased. Julia Marlowe 3-8. The Telephone Girl 10-15.

On account of the death of their mother, the Russell Brothers were called to New York 25, and in consequence the Lyceum Theatre was dark the first half of the week. They opened 29 with a special matinee, and in the evening the Elks gave the first of a series of theatre parties, the entire lower floor being reserved for the members and their wives and friends. The Russell Brothers were selected as the first attraction, on account of Managers Whitaker and Crossley, both being members of the order, the first named belonging to Cleveland Lodge, No. 18. The entertainment furnished was much enjoyed, the Russells appearing to advantage in their new play, *Malds to Order*, and being supported by a first-class co. A Spring Chicken 3-8.

The Cleveland Theatre had one of the largest audiences since it was built 26, and, in fact, the entire week's business promises to be a banner one. William Hawthorn's play, *The Ensign*, was produced by the Cummings Stock co., and was given an elaborate and finished revival. Ralph E. Cummings played the role of Coxswain Jack Ruby in perfection. Grace Atwell made the character of Alice Greer one of the features of the play, and the rest of the parts were well taken. Lights o' London 3-8.

Will Moton, for the past two seasons in advance of *The Wizard of the Nile* and advertising agent for Halthorth's Garden Theatre, is now on the staff of the Euclid Avenue Opera House as advertising agent.

The death of Fanny Davenport has caused universal sorrow in this city, where the great actress had many friends, and recalled the circumstance to their minds that her marriage to Melbourne Macdowell took place in Cleveland at the Hollenden Hotel about ten years ago.

The new theatre project has made its annual appearance in the newspapers.

WILLIAM CRANTON.

INDIANAPOLIS.

On account of several delays in the finishing touches on the many improvements at the Grand stock co. will not be able to appear 3 as announced. The opening has been deferred one week. As this will be the first appearance of a stock co. in this city since the days of the old Metropolitan, the event is looked forward to by all interested in theatricals. The management promises that the performances will be first-class in every particular.

Ward and Vokes in *The Governors* made their first appearance in this play in Indianapolis at the Grand 22-24, and a very satisfactory performance was given to good business. While the plot of the play evaded discovery, the specialties introduced were good, and the audience left each evening in a happy frame of mind. What Happened to Jones 30-Oct. 1. Willie Collier in *The Man from Mexico* 6-8.

On the Wabash played to an exceedingly heavy business at the Park week of 18. The Victorian Cross made its appearance 26-28. There are many good opportunities for good acting and strong situations in the play, and after the co. become familiar with it they will probably make a much better showing. Gettysburg 29-1. A Grip of Steel 3-5. Hearts of Oak 6-8.

Professor Wormwood's dog and monkey show has entertained the little ones under canvas for the past week.

H. M. Talbott and Fred Dickson have returned from an outing at Mr. Talbott's Summer home at Minocqua, Wis. They report great sport in hunting and fishing, having a deer to their credit as well as an unnumbered number of game.

"Billy" Gavin, formerly of the Park, has left to join on the Suwanee River as manager.

S. W. Swisher, of Murray and Swisher, managers of the Bradley Opera House, Richmond, Ind., was a recent visitor to the city. He states that his theatre, which was burned to the ground some time ago, will be rebuilt immediately and will probably reopen about Jan. 1.

The Opera House at Gas City, Ind., has changed hands.

ALLEN E. WOODALL.

ST. PAUL.

The Dorothy Morton Opera co. delighted good-sized audiences at the Metropolitan Opera House Sept. 25-28 with a bright and clever production of *The Mikado*. Dorothy Morton was a charming Yum Yum. Edward Webb's pleasing tenor voice was heard to good advantage in the role of Nabiki. Fred Bell Lodge was a very comical and amusing Ko Ko. George Callahan's Pooh-Bah was decidedly well taken. The Mikado of Phen Nara was well received. Sylvester Corbish's pleasing contralto was heard to good advantage in the role of Katisha. Rita Harrington as Petti Sing, May Earl as Peep Bo, Will Brown as Fish Tash, and Bee Jackson as New Han, deserve favorable mention. The male chorists were decidedly strong and effective. Hubert Wilke has been suffering from a severe cold and was unable to appear in the cast. *The Beggar Student* 29-1.

A large and enthusiastic audience packed the New Grand Opera House to S. R. O. 25 to witness the first performance in this city of the naval drama, *The Commodore*, presented 25 by an excellent co. under the direction of Julian Magnus. The play was finely staged, the settings were realistic and effective. William I. Roberts, the author, essayed the role of Commodore Chester, and carried it well. J. M. Ferguson handled the role of the Spanish commander with skill. H. Standeford, having contributed clever work as Captain Montelo, Clyde Callisto was excellent as Lieutenant Brooks. Edward Ellis as Rigley Fuller, the newspaper correspondent, was very clever. Hugo Gibson as William Smith and Harry Stoddard as Seed Jennings, the seamen, were both very good. The play was well played by Gertrude Morrell and Florence Willis as Victoria Morrell played important roles commendably. Kate Bruce as Mrs. Melitabile Carter, of Boston, was exceptionally good. George E. Double, Frank J. Collins, and B. F. Wilbur played their parts acceptably. Casey's Wife 2-8. E. C. Ellis, an old-time actor and manager, is in the city visiting his son, Edward Ellis, of The Commodore co.


GEORGE H. COLGRAVE.

PORTLAND, ORE.

At the Marquam, Paloma Schramm, the nine-year-old pianist and composer, under the management of Sam C. Partridge, played to good attendance Sept. 20, 21.

The Rittner co. gave *The Fire Patrol* at Cordray's 18-21 to good business. Co. and performance fair. The Henderson Stock co. opened the regular season 25 to S. R. O. house in field by

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The opening of the Oregon Industrial Exposition 22 for month under the superintendency of George L. Baker, was not only the greatest expository event ever in Portland, but also in Oregon. This year's exposition is an excellent one of all its predecessors. A crowd of 10,000 attended the opening. George W. Bennett's San Francisco Band furnishes the music, which, so far, is of excellent quality. The Hegelmanns, aerialists, are capital, and prove a strong drawing card. The exhibits in the natural resources and development of Oregon—in the fisheries, agricultural, mineral, horticultural and modern educational departments, especially—are wide ranged and extremely interesting. President H. C. Breiden, Vice-President M. Zan, Treasurer J. P. Marshall, Secretary W. R. Struble, and Superintendent George L. Baker, in co-operation with the other committeemen, may well feel proud of the success achieved through their efforts for the Exposition. Among the features of the opening exercises were the address by President Breiden, speeches by Governor-elect T. C. Geer and Mayor Mason, and Rose Bloch's singing of "The Star Spangled Banner" which was one of the musical gems of the opening programme.

O. J. MITCHELL.

PROVIDENCE.

Allen's Star Theatre, a new amusement house, opened to the public Sept. 26 with an attendance so large as to indicate that it has achieved popularity at once. As early as 8 P.M. S. R. O. was announced. Mr. Allen has transformed the old Normal School into a very pleasant theatre. The walls are tinted in a dark terra cotta hue and the ceiling in light blue. The wood work is done in white and gold. About 1,100 people can be seated. The staff consists of James K. Keane, manager; Andrew Linke, musical director; William Baker, stage-manager; Frank Davis, advance agent; George M. Andrews, treasurer. The opening attraction was *The Heart of the Klondike*. Wilbur E. Hudson, Lottie Williams, James K. MacCreedy, Will C. Cowper, J. E. Milton, Harry Barker, Emma Curran, Katherine Angus, Lester Loneragan, Jr., John Price, Nellie Haskell, and Mabel Estelle met with hearty approval. The Burglar 3-8.

During the production of Sardon's *Antony and Cleopatra* 21, Melbourne Macdowell was taken suddenly ill and a physician summoned. The audience was dismissed and money refunded. In the evening Mr. Macdowell was able to play.

At the opening night of Allen's Star Theatre quite a commotion was caused by the falling of the plastering under the gallery caused by the

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crowd and the loosening of an iron stanchion. No damage was done.

A Stranger in New York and W. H. Crane in A Virginia Courtship at the Providence Opera House, 26-1. Viola Allen in The Christian 3-8. HOWARD C. RIPLEY.

BUFFALO.

The Star was dark 26-28, and reopened 29-1 with The Telephone Girl to crowded houses. The musical comedy seemed to be heartily enjoyed by the audiences, and encores were numerous. The co., in several respects, is not so good as was the original co.; but the members were, as a rule, entirely capable. Louis Mann was very funny at times. His methods were amusing for a little while, but he grew tiresome. Clara Lipman was excellent as Estelle, and made the hit of the piece. James F. MacDonald, of the original co., has been retained, and his work throughout was a treat. His two songs were especially well rendered. Anita Austin looked charming, and her coo song received well-earned encores. Rose Bradford was hardly equal to the part of Beauty Fairfax. Ben T. Dillon has been retained in his original part, and his Saunders proved to be a very entertaining impersonation. Nellie Douglas and Carolyn Huestis were pleasing, and Mary Post did her work well. The Cuckoo 3-5. Sol Smith Russell 6-8. Shenandoah 10-15.

A Spring Chorus attracted large audiences at the Lyceum 26-1. The farce is a mixture of songs, jokes and specialties. It was enjoyed by most of the patrons. The comedy element is of an order that we have been familiar with for years past, and there is little originality. Bernard Lyllan was very good. His songs were the feature of the performance. Madeline Marshall looked pretty and did fairly well. Sam Collins had an exceedingly tiresome and difficult part, and he did his best with it. The Clerie Sisters looked pretty and received applause for their musical turn. The Heart of the Klondike is the next attraction.

The Empress Theatre, under the management of Mitchell Mark, will open Oct. 17. The house is small but cozy, and if Mr. Mark books the attractions he promises, it should prove successful.

The Grodz of the Bohemian Burlesquers co., was served with a Supreme Court order during his engagement here, which commanded him to appear and show cause why he should not be punished for contempt. The trouble arose from his failure to answer a court order served on him about a year ago.

The East Side Theatrical Company, of Buffalo, was duly organized here last week. The capital stock is fixed at \$3,000. Congressman Mahany and Captain J. H. Roberts are the chief stockholders. Fred D. Wren is the promoter of the enterprise. The object of the company, as stated in the articles of incorporation, are "the conducting of playhouses, the production of the drama, the ennoblement of the stage, the management of theatrical companies, and such other business as is attendant on well-governed and successful theatres."

REYNOLD WOLF.

PITTSBURG.

Roland Reed began his engagement at the Alvin Theatre Sept. 26, presenting The Woman Hater to a large audience. The Wrong Mr. Wright was underlined for the latter end of the week. The Telephone Girl will follow.

At the Grand the stock co. presented Diplomacy the week of 26-Oct. 1, opening to a fine audience. The vaudeville bill comprised Eldora and Norina Clifford, and a long list of clever people. Next week the stock co. will inaugurate a short season of Shakespearean plays, commencing with Twelfth Night. There will be an entire change in the vaudeville bill.

A Grip of Steel was seen at the Bijou 26-Oct. 1, packing the house at nearly every performance. Henry Bedford, in his original character of Bonjourn, made a strong hit. The play was well mounted and presented by a strong co. Shenandoah will follow.

The East End Theatre was well filled 26, when the stock co. presented The Burglar. Next bill, Lend Me Five Shillings and Francillon.

The Evil Eye drew a good crowd to the Duquesne 26, and the sale for the week was good. Next week, An Enemy to the King.

Walter Damrosch and his New York Symphony Orchestra drew immense audiences to the exposition week of 28.

Scalchi will be at Carnegie Music Hall 12-14, assisted by a battery of first-class singers.

W. F. Forster, a young baritone with a phenomenal baritone voice, will make his debut in the vaudeville bill at the Grand next week.

John B. Reynolds, formerly press agent of the Bijou, is now business-manager of the East End Theatre. E. J. DONNELLY.

COLUMBUS.

At the Southern Theatre, Sept. 28, What Happened to Jones opened to a packed house. George C. Boniface, Jr., gave a very artistic portrayal of the leading role. Gerald Griffin and J. W. Cope were well received. Anna Belmont, Kathryn Osterman, and Mrs. E. A. Eberle scored hits. The Man from Mexico 3-5.

At the High Street Theatre 22-24, Martin's U. T. C. played to packed houses. The performance was strictly first-class. Milt G. Barlow, the old-time minstrel, was seen as Uncle Tom and made a hit. The rest of the cast was good. Gettysburg 26-28 opened to 8. R. O. Frank G. Campbell, the author, in the leading role gave a finished performance. Carroll Daly was seen to good advantage. Camille Watson and Gabriella McKean were very good. The Victorian Cross 29-1. Royal Burlesquers 3-5. A Grip of Steel 6-8.

The stock co. at the Grand Opera House gave Camille 19-24 to excellent business. The co. gave a splendid performance. Rose Stahl as Camille gave a strong, interesting and sympathetic impersonation. Eugene Ormonde was seen to good advantage as Armand Duval. The rest of the cast was good. Captain Letterblair was put on 26-1. Miss Stahl as Fannie and Mr. Ormonde as Captain Letterblair were well received. Anne Blanche's Polly made a genuine hit. Robert Rogers, Louise Mackintosh, and Hayacinth Messiter were good. Osborne Searle deserves great praise for the beautiful stage settings. The Crust of Society 3-8. Business good. H. L. NICODEMUS.

MINNEAPOLIS.

At the Metropolitan Theatre the Wilbur Opera co. opened the last week of its engagement Sept. 25, in The Musicant, to fair business. The opera was put on in a very creditable manner, and all the members of the co. appeared more at home in their respective roles than during the productions of the preceding week. Since last Monday night Hattie Richardson, whose sweet soprano

voice never fails to lend especial charm to the performance, has been singing the prima donna roles in a very superior manner. Marlon Manola is steadily recovering her health and expects soon to be able to appear again in her accustomed place. During the week a repertoire of no less than six standard works will be offered. Dorothy Morton Opera co. 2.

At the Bijou Opera House Yon Yonson opened a week's engagement 25 to a house packed to the doors. Ben Hendricks, in the title-role, as usual, made a most emphatic hit. Beatrice Norman as Grace Jennings made a very favorable impression. Clara Belle Jerome as Jennie Morris was decidedly pleasing. Georgia Bryton was an excellent Boly. The specialties were exceedingly entertaining. The Commodore 2-8.

Jennie O'Neill Potter made her farewell appearance in this city 5 before a large and brilliant audience. During her last visit to Minneapolis Miss Potter devoted an entire week to charity work.

Assistant Manager Bannon of the Metropolitan Theatre, returned to the city 25 after a short visit to his parents in Wisconsin. F. C. CAMPBELL.

OMAHA.

If any regular theatregoer has an opportunity of witnessing Hailon's Superba this season and remains away for the reason that he has seen it before, he will make a great mistake for the Superba of the present season is so entirely reconstructed that it might really have another name if a better one could be found. This fine spectacular production opened a week's engagement at the Boyd Sept. 25, and the receipts of the Sunday matinee were the largest at the price in the history of that popular theatre. This, of course, is a source of great gratification to the management, and there is every indication that the splendid business which inaugurated the run will continue to the end of the week. Coon Hollow 2-5. Sowing the Wind 6-8.

They are still turning people away from the Creighton, where the Woodward Stock co., week of Sept. 25, are giving an admirable presentation of The Two Orphans. There is so much on hand for amusement lovers in this city that your correspondent has not had an opportunity as yet of witnessing this production, so that a review of the individual work in The Two Orphans will be necessarily postponed until next week. The local press, however, seems quite enthusiastic, and there is no doubt but that from a financial standpoint it is a great hit. Following The Two Orphans we have Sidney Rosenfeld's comedy, The Two Escutcheons. J. R. RINGWALT.

NEW ORLEANS.

The Hopkins Stock co., presenting My Partner and numerous first-class specialties, is the attraction at the St. Charles Theatre Sept. 26. The drama was presented in a very satisfactory manner. The vaudeville part of the programme consisted of Henry E. Dixey in his one-act burlesque, The Mystery of the Mortgage; Felix and Barry, the Le Page Sisters, and Kathleen Warren, all of whom were well received. So far the management is delighted with the big business done, and with the advent of cooler weather there is said to be an increase in the receipts at this theatre. Pink Dominoes 2.

The Grau Opera co. canceled its engagement here for the week beginning 25 at the Grand Opera House. The Greenwall Stock co. takes up this open time in rehearsals preparatory to the opening Oct. 2, when Pique will be presented. The Jilt 9.

Andrew Mack, presenting The Ragged Earl, was seen here 26. On the opening night the young actor was given an ovation, and the performance that followed justifies it, for the reason that Andrew Mack is a comedian of rare ability. A Boy Wanted 2.

J. MARSHALL QUINTERO.

KANSAS CITY.

The Triple Alliance of Leroy, Fox, and Powell, magicians, under the management of M. B. Leavitt, which played a week at the Grand, returned to Chicago Sept. 25 to settle arrangements for their future, the season up to the present time not having proved a profitable one.

Sowing the Wind was presented in an artistic manner at the Grand 25-1. Superba 2-8.

Buffalo Bill drew two immense crowds 22, and after the evening performance it was necessary to take him to a hospital, as he was down with a fever. His wife was sent for and arrived, and by splendid care he was enabled to leave and rejoin the co. at the end of three days. During his sickness he received many telegrams of condolence from prominent people, among them General Miles.

The opening attraction at the Coates Opera House for the present season will be Clay Clement in The New Dominion.

The Boston Ladies' Military Band gave two concerts at Fairmount Park 25 to fair audiences. FRANK B. WILCOX.

GALVESTON.

Richards, Pringle, Rusco and Holland's Minstrels played to good business at the Grand, Sept. 21. The entertainment provided was an improvement on former efforts, and was rewarded with the customary frenzied demonstration of delight from the galleries and a more than usual share of the quieter tokens of the lower house.

The Peters Comedy co. opened 25 in My Boys to a big house and made a hit. This attraction will doubtless do well during the remainder of its stay, which lasts a week, with a day's interval (27), when Lincoln J. Carter's Knobs o' Tennessee will occupy the house, the Peters co. in the meantime making jump to Houston, giving two performances there.

The Jules Grau Comic Opera co. are booked for a week beginning 3, but owing to the quarantine now in effect against New Orleans, in which city the co. is now playing, it is not definitely known whether the engagement here can be fulfilled. C. N. RHODE.

THE ELKS.

Hagerstown, Md., Lodge No. 378, dedicated its new quarters Sept. 15. The rooms were furnished at an outlay of \$2,000. The ceremonies of the occasion were conducted by Thomas F. McNulty, of Baltimore, District Deputy and Grand Exalted Ruler.

The Youngstown, O., lodge No. 55 is doing excellently and has one of the finest lodge rooms in that city. This Winter will be an active one in Elks affairs in Youngstown, and a series of entertainments will soon be inaugurated.

Salem, O., lodge No. 305 attended the Elks' carnival at Canton, O., Sept. 8, and report a fine time.

CORRESPONDENCE

ALABAMA.

ANNISTON.—NORSE STREET THEATRE (Frank Whelan, manager): Al G. Field's Minstrels opened our season at this house Sept. 22 to \$200, the largest receipts on record. The co. is the best co. Mr. Field has ever had. ITEMS: There are now over 10,000 soldiers camped here, and the prospects are that Anniston will be made a permanent encampment. The benefit of their being here is now being felt in all lines of business and any good co. that comes here can count on having good houses.

MOBILE.—THEATRE (J. Trenchum, manager): Woodward Warren co. Sept. 19-21 in The Other Girl. The Captain's Mate, Queens, Check, The Paymaster, Ranch 10, and Little Lord Fauntleroy; business good; performances pleased. U. T. C. P. 29. A Boy Wanted 30. 1.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Grambs and Theiss, lessees): Al G. Field's Minstrels Sept. 29, 31; packed houses; excellent performances. A Boy Wanted 30 to the capacity. Trenchum's Carnival (local) 29, 30. Punch Robertson co. 5-10.

SELMA.—ACADEMY OF MUSIC (George F. Reese, manager): A Boy Wanted Sept. 27 to moderate business. ITEMS: A mortgage on the Academy of Music was foreclosed by the bondholders. J. M. Baker purchased same and has engaged George F. Reese as manager.

ARKANSAS.

VAN BUREN.—OPERA HOUSE (H. A. Britt, manager): Season opened with the vitascope Sept. 15 to a large and appreciative audience. ITEMS: Manager Britt has many good attractions booked.

NEWPORT.—OPERA HOUSE (Bowen and Doherty, managers): Fredrick Bryton in Forgiven 1.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Friedlander, Gotlob and Co., lessees): Henry Miller in Heartsense and The Master Sept. 19, 20. Mr. Miller responded to several curtain calls. A Milk White Flag 21. Gool production: full house. Modjeska 26-28. DEWEY OPERA HOUSE (Harry Jackson, manager): Jackson Stock co. presented Life in London 19-25. Production was excellent and business good. The character of Levi Moses Harry Jackson was seen to good advantage. A False Friend 26-1. ITEMS: Conlon and Ryder, a clever sketch team, appeared between the acts at the Dewey.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Fawley co. closed a successful engagement Sept. 24, appearing during the week in The Last Word, An Enemy to the King, and The Rajah. Blanche Barda received a most hearty reception and was the chief attraction. Mr. Fawley scored a decided hit as the Rajah. Harry Corson Clarke 6-8.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Henry Miller in Heartsense and The Master Sept. 16, 17. Both performances excellent; audiences greatly pleased.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Clay Clement in The New Dominion Sept. 23; good house. Mr. Clement and his excellent co. made a decided hit here, receiving numerous curtain calls.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Joe Newman Entertainment co., of Denver, gave a good performance to small house Sept. 13. Two Married Men 21; fair performance: good house. Clara Thropp 4. Hogan's Alley 11.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Stannell's Specialty Sensation Sept. 20; good business. Clay Clement 22 in The New Dominion to large and delighted audience.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Thomas E. Shea in The Man-o'-War has given spirited performances of the exciting war drama Sept. 25-28. As Captain Jack Conway Mr. Shea is seen to advantage, the part being specially written for him. Flora Fairchild gave a careful and painstaking interpretation of the role of Elmore Deuleich and the rest of the co. was above the average.

Jefferson De Angella and a capital co. offered the new opera by Edwards and Strange, The Jolly Musketeer, before a large and enthusiastic audience 29, 30. De Angella has a role that gives him ample scope to exercise his powers as a comedian, and he makes the most of his opportunities. Henry McDonough and Van Rensselaer Wheeler were effective. Bertha Walzingers, a New Haven girl, sings the role of Verve most delightfully. Madeleine Rolins, a prime favorite here, possesses a cultivated light soprano voice and sings her numbers with taste and judgment. Mr. Edwards' score is bright, pleasing and catchy, and the book witty and amusing. The chorus is well drilled, the scenery magnificent, and the opera should be well received everywhere.

Frank Daniels 1. The White Heather 3-5. Joseph Jefferson 6. W. H. Crane 7. 8. ITEMS: Bertha Walzingers was the guest of Mr. and Mrs. William Loomis during her star stay in town. Joseph Jefferson will be as usual be entertained during his visit by Professor and Mrs. Wier, of the Yale Art School. An invitation will also be extended to Mr. Jefferson to speak to the students of the University. May Reynolds, the talented elocutionist, will leave for Montreal to commence her Winter's work as teacher of dramatic art early in October. Sara Converse spent 18-21 with her family here. Miss Converse, who has been upon the stage but three years, is fast making a name for herself in the profession. Mrs. Harry Lacy has returned from her summer home at Indian Neck. Josephine Laurens Lennox will again devote herself to classes in Current Events this Winter: besides this, she will put on one or two little plays. Manager Bunnell has thrown open the new foyer at the right of the entrance to the Hyperion. The pretty waiting-room is attractively furnished. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Little Minister Sept. 23. The irresistible and popular comedian, Frank Daniels, in The Idol's Eye 29, 30 to a large business. In his quaint and original mirth provoking methods Mr. Daniels is ably assisted by Alf C. Wheeler, Helen Redmond, Kate Uart, and a finely balanced chorus. The Nancy Banks 29. A McFadden's Flats 30. 1. What Happened to Jones 3. W. H. Crane 5. The White Heather 6-8. Stuart Robson 10. Isham's Octoroons 11, 12. HARTFORD OPERA HOUSE (Jennings and Graves, managers): Flynn and Sheridan's City Sports delighted large audiences 22, 24, presenting the best burlesque bill seen this season. Tom Edison, the Electrician, was given a good dramatic and scenic production 24, 25 to good business. The Man-o'-War 29. John Martin's Secret 3, 5. May Howard's Burlesque co. 6, 8. At Piney Ridge 10, 12. Cuba's Vow 13, 15. ITEMS: The Black Patti

Troubadours were booked at Parsons' 21, but were unable to appear, as they were side-tracked on that date on the New York and New England road a few miles from this city. Over 2,000 people were turned away. During her engagement here Maude Adams was a guest at the James Goodwin mansion on Woodland street. The Press Club will resume their monthly migratory dinners for the season 8. Dramatic Critic Freeborn, of the Courant, is advance agent of the October gathering. A number of theatre parties troleyed to New Britain 26 to witness Jeff De Angella's new opera, The Jolly Musketeer. It is musical and catchy and should be a go. The scribes of New Britain have organized a press club—visits forthwith. Ex Manager Samuel Alexander, who is soon to engage in business in the metropolis, entertained a number of Mystic Shrine friends at a sheep roast at Lake Compounce 21.

A. DEMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, manager): Finnigan's Ball (Matt Smith's co.) 8-21. 22-24 had good business, but aside from Gusie Nelson's work the presentation was very poor. Milton Aborn's Opera co. opened 26 for a week in Said Pacha to a full house. Boccaccio, The Bohemian Girl, The Isle of Champagne, Fra Diavolo, Amorita, The Street Singer, and The Circus Clown will also be given. Though the co. opened season here the performances went smooth, and J. Aldrich Libby, Ida Malle, and Frank Deshon made personal hits. Isham's Octoroons 3-5. Katie Rooney 6-8. McFadden's Flats 10-12. PARK CITY THEATRE (G. B. Bunnell, lessee): The Geisha 27 had a large house at advanced prices and was admirably rendered. W. H. West's Minstrels 24 had two big houses of demonstrative auditors. Carroll Johnson and E. J. Jo-6 had ovations. What Happened to Jones to a good house 27; excellent co. and best of satisfaction. Frank Daniels in The Idol's Eye 31 left the same good impression as last year. At Piney Ridge 2, 4. W. H. Crane 5. Joseph Jefferson 6. A Club Romance (local amateur) was given 26 for benefit of sick soldiers in local hospital, and netted about \$30 for that object. ITEMS: During a small-sized tornado 27 the large electric sign at the Park City Theatre fell and was badly damaged. T. W. Broadhurst was in town watching his What Happened to Jones co. 27. He declares it fully the equal of the one seen in New York last year. W. P. HOPKINS.

NEW BRITAIN.—RUSSELL LYCERN (Gilbert and Lynch, managers): A Stranger in New York Sept. 24 to fair business. Prominent in the cast are Alice Holbrook, Minnie Stolle, Joseph Coyne, Charles Danagan, and John Dudley. Jefferson De Angella opened his season here 25 in his new opera, The Jolly Musketeer, to good business. The opera is beautifully mounted and gorgeously costumed. The members of the co. were all at their best, and the production should enjoy success, as it has all the elements to please the chorus was the best ever heard here. Black Patti's Troubadours 27 to fair business. Brooke's Marine Band 28; small house. John L. Sullivan co. 8. John Martin's Secret 13. Jack and the Beanstalk 17. Cumber and 31 20. MITCHELL'S OPERA HOUSE (F. W. Mitchell, manager): Fawley's Bad Boy 24 to fair business. Monte Carlo Girls 30. Great Gotham Stock co. 10-16.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): One of the most enjoyable minstrel performances ever seen in this city was given by the Minstrels Sept. 23 before a crowded house. Black Patti's Troubadours entertained a good audience 26. Brooke's Marine Band gave two excellent concerts 27. Frank Daniels in The Idol's Eye 29. What Happened to Jones 1. ITEMS: Jacques Opera House (Jean Jacques, manager): The Electrician 27, 28, pleased large audience. Corse Payton and his co. commenced a week's engagement 29. Every seat is sold for the entire week. Repertoire: A Parisian Princess, Flirtation, Jim the Penman, Camille, The Galley Slave, The Planter's Wife, Two Nights in Rome, My Kentucky Home, Drifted Apart, Is Marriage a Failure, and Santiago.

NEW LONDON.—LYCERN THEATRE (Ira W. Jackson, manager): The Geisha Sept. 23 was well received by a competent co. before a very large audience. Minnie Ashley as Molly was the bright particular star. Bennett and Moulton Comedy co. commenced a week's engagement 26 at popular prices and have been playing to fine business, giving two performances daily. The co. is a good one. Repertoire: Darkest Russia, My Partner, Santiago, Mr. Barnes of New York, Bonnie Scotland, My Mother-in-Law, For Cuba's Cause, A Daughter of the South. What Happened to Jones 6. W. H. Crane 7.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): The Geisha to a small matinee, but large in evening performance Sept. 24. Minnie Ashley as Molly Seymour carried off the honors, singing and acting most delightfully. The rest of the co., however, is in most respects admirable, and the scenery and costumes leave little to be desired. Walter Perkins in My Friend from India 28. Bennett and Moulton co. 3-8.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): City Sports Sept. 19; topheavy house; excellent satisfaction. Peck's Bad Boy 21; small attendance. The Midnight Alarm 23; fair house. Brooke's Marine Band 30. McFadden's Flats 12.

STAFFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): Boston Ideal Opera co. to good houses Sept. 22-24; performance good. McFadden's Flats to S. R. O. 25; performance good. What Happened to Jones 26. The Prisoner of Zenda 3.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Miller and Steel closed a successful week Sept. 24. Boston Ideal Opera co. 26-28 to good business. Brooke's Marine Band 29 to good business. What Happened to Jones 30. Monte Carlo Girls 1. Down East Comedy co. 8-5.

BRISTOL.—OPERA HOUSE (W. B. Michaels, manager): What Happened to Jones Sept. 24; good house and satisfaction. Brooke's Marine Band 28; splendid programme; small audience. Robin Hood, Jr. 4.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Brooke's Marine Band Sept. 26; fair house; performance excellent. Mason and Downs' U. T. C. 28; large house.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Brooke's Marine Band Sept. 26; fair business; weather unfavorable. U. T. C. 28.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burdick, manager): The Strange Adventure of Miss Brown gave a fair performance Sept. 27 to a packed house. Al G. Field's Minstrels 4. Peters and Green co. 5. ITEMS: There are about twenty thousand troops camped here, and the various industries all seem to be active, making the outlook for the coming season unusually bright. Many improvements have been made in the Opera House during the past summer, and the list of bookings embraces many excellent attractions.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): ITEMS: Many improvements are being made in the San Carlos. It has been wired throughout with electricity. No doubt a great many attractions will visit Cuba this season, and as Key West is on the route the co. can put in a one-night stand and make connections for Havana.

14.—NELSON THEATRE (P. F. Shea and Co., managers): Week 26 an excellent vaudeville show was given, including a concert by the Second Regiment.

Dot 1: The favorite Andersons played a return engagement. The Red Bird had a new musical sketch. The actors, appearing again, other strong features filled out the evening.

EDWIN DWIGHT.

FALL RIVER.—Academy of Music (William J. Wiley, manager): Waite's Opera co. closed a week of good business Sept. 21. Marie Laurens, Louise Moore, Maxine Taylor, Joseph W. Smith, and Claude Amundsen were warmly received. The first half delighted a large audience. Helen Boyton, Minnie Ashley, and Charles Danby should be mentioned. A Stranger in New York 29. The Nancy Hanks 1. Cora Payton Stock co. 3-5. Cora Payton Comedy co. 10-15. Brooke's Marine Band 19. Rich's Theatre (A. E. Rich, manager): Clifford and Ruth in A Rich Born Lady 22-24 made a decided hit and attracted large business. This co. is a large one. Boston Opera Comique co. opened what was to be a week's engagement 26 by presenting The Mascot in such a had manner and drawing such poor business that the management canceled the tour after the first night. London Gaiety Girls 23-1. Mrs. W. A. Rich, owner of Rich's Theatre, took possession of that place of amusement 26, the lessee, John Drewson, having failed to live up to the terms of the lease. The house will hereafter be run with burlesque shows.

WORCESTER.—Theatre (James F. Rock, manager): W. H. Crane presented A Virginia Courtship before a crowded house Sept. 23. Percy Haswell played Prince in place of Marion Cullen, who is out of the cast through illness. Jeff De Angelis gave a second performance of his new opera, The Jolly Musketeer, 27. The large audience was delighted with the opera, especially the music, which is dainty and useful throughout. The book on the other hand, is commonplace. The big hit among the players was made by Van Rensselaer Wheeler, who sings superbly and acts almost as well. James O'Neill 3, 4. McFadden's Flats 5. The Geisha 6. What Happened to Jones 8. LOTHROP'S OPERA HOUSE (Alfred T. Wilton, manager): Maud Hillman and Billy Clifford kept their audience in a constant roar with A High Born Lady 26.1, and were gratified in turn by an almost phenomenal business. The play is an unusually good farce-comedy. On Land and Sea 3-8.

LYNN.—Theatre (Dodge and Harrison, managers): The Sunshine of Paradise Alley Sept. 22 played fair business. James O'Neill in Virginia 23 and When Greek Meets Greek 24 made a decided hit and attracted a large audience. Cora Payton's Stock co. 25-1 opened to the capacity; co. strong and scenery excellent. Repertoire: Woman Against Woman, Denise, East Lynne, Alone in London, The Runaway Wife, An Unequal Match, The White Slave, A Member of Congress, and On the Rappahannock. Specialties by the Larvins, Kathryn Rowe Palmer, Emma De Castro, Harry McDonald, and Little Joey. The Midnight Alarm 4. Clifford and Ruth 5. McFadden's Flats 7. Shore Acres 8.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Maud Hillman co. did a good business Sept. 19-24, presenting The Clipper. Among the Pines, A Hidden Past, Special Delivery, Charity Bess, and Lights and Shadows. MacDowell 25 canceled, on account of illness of Fanny Davenport. My Friend from India, with Walter Perkins in the title role, played fair business 27. A Stranger in New York 7-4. The Bostonians 10. The Sunshine of Paradise Alley 11. Shore Acres 13. A Rabbit's Foot 15.

HAVERHILL.—Academy of Music (James F. West, manager): A Female Drummer Sept. 20 drew a large house; scored a success. James O'Neill 22 to a good house in When Greek Meets Greek. The play was well received and Mr. O'Neill has added another to his many successes. The supporting cast was strong and the scenery very fine. On Land and Sea 27; small house; scenic effects good; well received. Owing to the death of Fanny Davenport, Melbourne MacDowell canceled 28.

NEW BEDFORD.—Theatre (William B. Cross, manager): Maud Hillman Sept. 26-1; well patronized; performances entirely satisfactory. Repertoire: The Clipper, Charity Bess, Special Delivery, Among the Pines, A Hidden Past, A Scrap of Paper, and Lights and Shadows. A Stranger in New York 5. Brooke's Chicago Marine Band 6. The Sunshine of Paradise Alley 7. The Heart of Maryland 8. Alma Chester co. 10-15. Cora Payton Comedy co. 17-22.

SALEM.—MECHANIC HALL (Andrews, Johnson and Moulton, managers): Waite's Opera co. presented said Pasha, Fra Diavolo, and Two Magdalenas 26 to 28. S. O. G.; performance good. H. M. S. Pinafore, The Bohemian Girl, and The Chimes of Normandy 29-1. The Geisha 4. Shore Acres 7. A Stranger in New York 10. The Ballet Girl 12. ITEM: Pauline Rodgers, of 1402, is visiting in this city.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (Hess and Mack, managers): El Capitán Sept. 25; business fairly good, but not what the production deserved, as it pleased the audience immensely. Kate Michakina made a pronounced hit. John Martin's Secret 30. Stetson's U. T. C. 1. The Nancy Hanks 3. The Geisha 13. WILSON OPERA HOUSE (W. P. Meade, manager): Black Patti's Troubadours 10. Ollie Evans 3-5. Under the Red Robe 8.

HOLYOKE.—Opera House (B. L. Potter, manager): Cora Payton Stock co. closed week of repertoire Sept. 24; large business. Monte Carlo Girl 25; good house; satisfactory performance. EMPIRE (T. F. Murray, manager): Garry Owen 26-28; fair attendance. A Hot Old Time 29 opened to a crowded house.

LAWRENCE.—Opera House (A. L. Grant, manager): Shore Acres Sept. 24 to fair business. On Land and Sea 25. Owing to the death of Fanny Davenport the engagement of Melbourne MacDowell 27 was canceled. Jack and the Beanstalk 28, 29. Lewis Morrison Oct. 1. Waite's Opera co. 3-5. Brooke's Band 12.

FITCHBURG.—WHITNEY OPERA HOUSE (J. E. Oldfield, manager): Shore Acres, with Archie Boyd, Sept. 23; good business. Waite Stock co. featuring Annie Louise Ames, opened for a week 25 to good business. Plays presented first of week were Miss Carrots 26. The Power of Love, and Dan's Sister. McFadden's Flats 6. Frankie Carpenter co. 10-15.

WALTHAM.—PARK THEATRE (Patrick and Reniger, managers): The Sunshine of Paradise Alley Sept. 24; good house; satisfaction given. Frankie Carpenter 25-1 in An American Princess. Pawn Ticket 26. The Strange Adventure of Miss Brown Struck Gas. Miss Harum Scaram. A Child of Fate; good co. and business. The Midnight Alarm 4. Shore Acres 6. Joseph Greene co. 10-15.

PITTSFIELD.—Academy of Music (M. Callahan, manager): El Capitán Sept. 27; large audience; performance excellent. Black Patti's Troubadours 29; small house; performance good. Under the Red Robe 10. Lost Strayed or Stolen 12. Leham's Octoroms 14. Bennett and Moulton co. 17-22.

SOUTH FRANKINGHAM.—ELMWOOD OPERA HOUSE (W. H. Bishop, manager): The Midnight Alarm Sept. 25; fair performance; good business. John L. Sullivan 30. The Sunshine of Paradise Alley 3. What Happened to Jones 10. The Donovans 15. Brooke's Marine Band 20.

WESTFIELD.—Opera House (Robert A. Grant, manager): Joe Ott in Looking for Trouble Sept. 23; fair business; pleased audience. Grant's Southern Plantation Specialty co. 24 to light business; good co. Joshua Simpkins 1. Kit the Arkansas Traveler 3. John L. Sullivan co. 7. The Electrician 12.

TAUNTON.—Theatre (R. A. Harrington, manager): My Friend from India Sept. 24; good house; best of satisfaction. The Geisha 26; large audience. Helen Rayton, Minnie Ashley, and Charles Danby sang themselves into favor. The opera was well staged.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Bennett and Moulton's co. closed a successful week Sept. 24. My Friend from India 29. McFadden's Flats 4. W. H. Crane 4. The Nancy Hanks 12. The Geisha 15.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): George W. Wilson with the Boston Ideal Stock co. 10-15.

GLOUCESTER.—CITY HALL (Lothrop and Toman, managers): All Aboard Sept. 30. Frankie Carpenter co. 3-8. Shore Acres 10.

GARDNER.—Opera House (F. B. Edgell, manager): Joe Ott played a fair house Sept. 26 in Looking for Trouble. The Geisha 5.

MARLBORO.—Theatre (F. W. Riley, manager): John L. Sullivan 30.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Wat-glad 3-4.

GREENFIELD.—Opera House (Thomas L. Lawler,

manager): A Stranger in New York Sept. 23; performance excellent; packed house. The Electrician 29. The Nancy Hanks 7. The Midnight Alarm 13.

MICHIGAN.

OWOSSO.—SALISBURY'S OPERA HOUSE (Brewer and Watson, managers): 81 Plunkard Sept. 20 to good house. The Pulse of Greater New York 21-23 to packed houses; no grieve satisfaction. The Thompson Tots and Madge Matland were favorites. Porter J. White 28. She 3. A Breezy Time 13. CLENDENIN PARK CASINO (J. D. H. Ralph, manager): Closed for winter.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): A Punch of Keys Sept. 22; crowded house; audience pleased. Keller played a large house 23. The Girl from Paris 24; good house; splendid satisfaction. How Hopper Was Side Tracked 5. Pudd'nhead Wilson 1. A Boy Wanted 11.

GRAND RAPIDS.—Powers' 60. Stair, manager: For Liberty and Love Sept. 23-25 to small business, which was commensurate with the quality of the performance. A Contented Woman 1. The Girl from Paris 4. GRAND 60. Stair, manager: The Girl I Left Behind Me 25-1. Heroes of 98 2.

COLDWATER.—TIBBETTS' OPERA HOUSE (John T. Jackson, manager): Carrie Lawson Opera co. booked for Sept. 30, was canceled. Uncle Josh (local) 28. 81 Plunkard 30. How Hopper Was Side Tracked 7. The Lost Paradise 15.

LANSING.—RAIRD'S OPERA HOUSE (James J. Paired, manager): Dorothy Lewis in Lost in Greater New York drew fairly Sept. 22, opening our season. Chattanooga 26 drew very better patronage, being a splendid attraction. The Girl from Paris 3. A Contented Woman 6.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Dorothy Lewis in Alone in Greater New York Sept. 24 played a fair house. J. C. Lewis in 81 Plunkard 26; good and pleased audience.

SAGINAW.—Academy of Music (J. H. Davidson, manager): Dorothy Lewis in Alone in Greater New York Sept. 23 played a fair house. Marks Brothers 26, 1. A Contented Woman 4.

SAULT STE. MARIE.—SOO OPERA HOUSE (C. W. Giver, manager): Alden Benedict in Fabio Romani Sept. 19. Performance good; patronage fair. Stowe's U. T. C. 28, 27.

KALAMAZOO.—Academy of Music (B. A. Bush, manager): Dorothy Lewis in Alone in Greater New York Sept. 23; light house; good co. Season will open 7 with A Contented Woman.

MONROE.—ARMORY OPERA HOUSE (Alvin W. Kirk, manager): The Lost Paradise 6. A Bachelor's Homecoming 10. Under the Dome 14. Parkinson Roth co. 17-22.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Locke, manager): The Girl I Left Behind Me 3. How Hopper Was Side Tracked 8. Pudd'nhead Wilson 18.

LUDINGTON.—Opera House (U. S. Grant, manager): A Breezy Time 3.

MINNESOTA.

FARBOUT.—Opera House (C. E. White, manager): A fair-sized but highly enthusiastic audience greeted Chattanooga Sept. 23. The play was effectively presented by an excellent and well balanced co. A True Kentuckian 28. Warner Comedy co. 3-8. Walker Whitehead 13. Clay Clement 29. ITEM: James H. Love, in advance of Chattanooga, returned to Chicago 29. He is succeeded by Business manager Edward A. Batwell, who for the present will be ahead of the co.

OWATONNA.—METROPOLITAN OPERA HOUSE (H. H. Herrick, manager): Chattanooga Sept. 24; fair business; good performance. Stowe's U. T. C. co. 11. Con Hollow 11. Walker Whitehead 31. Maudie's Picnic Nov. 4. William Owen co. 14, 15. AUDITORIUM (Herrick and Herrick, managers): A True Kentuckian 28; fair business; performance mediocre. In Greater New York 21. Maloney's Wedding Nov. 10.

ALBERT LEA.—Opera House (J. A. Fuller, manager): The Gay Matinee Girl Sept. 22; good performance; good house. A True Kentuckian 23; poor performance; good house. Janet Waldorf 30. The Sign of Life 31. Von Yonck 7. Walker Whitehead 14. Olga Lott 10-15.

MANKATO.—Theatre (Charles P. Hoefler, manager): Ole Olson Sept. 15 to big business. Chattanooga 21; fair business; scenic effects good. Andrews Opera co. 24 to big business; co. fair. A True Kentuckian 27; fair business. Herrmann the Great co. 3.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): A poor house greeted A Night at the Circus Sept. 24; performance below the average. The Pulse of Greater New York 30.

ST. PETER.—Theatre (H. J. Lucka, manager): Chattanooga Sept. 22; fair house; performance excellent. The Gay Matinee Girl 24; good house; everyone pleased.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): The Commodore Sept. 24; very large audience; play well received. The Pulse of Greater New York 29. A True Kentuckian 1.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch and Montagne, managers): Chattanooga 6. Fabio Romani 18. Con Hollow 26. The Dazzler 31.

WINONA.—Opera House (M. D. Field, manager): The Gay Matinee Girl Sept. 19 gave satisfaction to a large house. Chattanooga 27. The Span of Life 30.

MISSISSIPPI.

McCOMB CITY.—New Opera House (W. R. Capton, manager): Jules Gray Opera co. opened our season Sept. 23, 24 to the capacity, presenting said Pasha, Fra Diavolo, and The Brigidine; Harry Davis, leading tenor, scored a hit. Richards and Fringier's Minstrels 17.

COLUMBUS.—Opera House (P. W. Mear, manager): Cleveland and Wilson's Minstrels, booked for Sept. 28, canceled on account of quarantine.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Hi Henry's Minstrels gave an excellent performance Sept. 26 to good business. The Contre Brothers and Teal and Baker deserve mention Salisbury Orchestra 27. ITEM: Charles L. Carter has resigned his commission as Lieutenant in Company L. Fourth Missouri Volunteers, and joined Wolf's Repertoire co. at Topeka, Kan., 21.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. H. Lott, manager): Sowing the Wind Sept. 21. Storr's Minstrels 24; good house and performance. Ole Olson 6. Beach and Bowers' Minstrels 11. Chase Lister co. 17-22.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Frank E. Long co. Sept. 22. ITEM: The Club has undergone repairs from top to bottom and is now bright and clean. Manager Nichols looks forward to a very prosperous season.

LOUISIANA.—PARKS' OPERA HOUSE (R. W. Young, manager): Edwin Rostell to fair house Sept. 22; audience pleased. Shantytown 19. Lost in London 24. BURNETT OPERA HOUSE (Max Michael, manager): Dark.

CARROLLTON.—WILCOX OPERA HOUSE (H. H. and H. J. Wilcox, managers): Sowing the Wind Sept. 21. Edwin Rostell 28. Beach and Bowers' Minstrels 8.

MEXICO.—FERRIS GRAND (Haddon and Clendenin, managers): Edwin Rostell in Richelle to large and pleased audience Sept. 24. A Jay Circus 28. Ole Olson 3.

PARIS.—Opera House (E. M. Alexander, manager): The Crows opened for a week Sept. 26 to good house in Snow Ball. Alta Heywood 12.

TRENTON.—HUBBELL OPERA HOUSE (William Hubbell, manager): Beach and Bowers' Minstrels will open our season Sept. 29. Ole Olson 3.

ODESSA.—PHOENIX OPERA HOUSE (Frank Hereford, manager): Local minstrels Sept. 23; performance good; attendance large.

HANNIBAL.—PARK OPERA HOUSE (J. B. Price, manager): Held by the Enemy Sept. 30. Chase Lister co. 10-15.

MONTANA.

HELENA.—MING'S OPERA HOUSE (John W. Luke, manager): Murray and Mack Sept. 28. Matthews and Bulger 4. Keller 11. Chattanooga 21. ITEM: B. P. O. Elks No. 163, gave a social session last week in honor of George Child, an old actor.

BILLINGS.—Opera House (A. L. Babcock, manager): Murray and Mack in Finnegan's Ball Sept. 22 to a large and pleased audience. South Before the War 27-29.

GREAT FALLS.—GRAND OPERA HOUSE (Park and McFarland, managers): Finnegan's Ball Sept. 26. The Air Ship 28. Matthews and Bulger 1. Janet Waldorf 5. The Pulse of Greater New York 10.

LIVINGSTON.—HEFFERLIN OPERA HOUSE (C. S. Hefferlin, manager): Finnegan's Ball Sept. 23; good house; performance satisfactory. South Before the War 26. Chattanooga 12.

BOZEMAN.—Opera House (A. R. Cutting, manager): Murray and Mack in Finnegan's Ball Sept. 24; performance good; business good. South Before the War 1. Chattanooga 15.

NEBRASKA.

NEBRASKA CITY.—THE OVERLAND (Carl Morton, manager): Willis Melody co. 1.

WABOO.—Opera House (Thomas Killian, manager): Season will open with The Gay Matinee Girl 12. The Missouri Girl 18. ITEM: Manager Killian has made some improvements in interior of the house and added new scenery. Everything points to a successful season.

KEARNEY.—Opera House (R. L. Napper, manager): The Gay Matinee Girl 15.

NEVADA.

RENO.—McKISSICK'S OPERA HOUSE (Ed. Piper, manager): Sam T. Shaw co. Sept. 19-24 in In Missouri and other plays. Receipts \$1,306; performances excellent. ITEM: The Reno Wheelmen presented excellently S. Would a Widow Be Sept. 15. F. P. Dann directed the production.

NEW HAMPSHIRE.

MANCHESTER.—Opera House (E. W. Harrington, manager): Town Topics Sept. 23, 24 played large houses. On Land and Sea 30. PARK THEATRE (J. Ed Hurst, manager): Dave Marion's Extravaganza co. 12-24 played fair houses. Robin Hood 27, 28-29; good houses. Garry Owen 3-5. Kit the Arkansas Traveler 6-8. CENTRAL STREET THEATRE (C. M. Shaw, manager): Dark.

CLAREMONT.—Opera House (Harry Eaton, manager): Cramer's Orchestra (local) Sept. 4. The Sunshine of Paradise Alley 24. ITEM: Your correspondent is under obligation to Dr. Drowne, manager of the Russell Theatre, and Hector Dube, Minstrel correspondent, both of Ottawa, Canada, for favors while visiting that city.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): San Francisco Minstrel to good house Sept. 24; performance was first class. Dan McCarthy and an excellent co. presented The Rambler from Clare 27; large audience; performance good.

NASHUA.—Theatre (A. H. Davis, manager): World, Garnett and Mack in Town Topics played a good house Sept. 23. George Wilson, supported by an excellent co., opened for a week 26 in a fine production of The Gunner. A High Born Lady 3. Jack and the Beanstalk 5.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Town Topics Sept. 23; medium house. On Land and Sea 29. A Rabbit's Foot 3. The Ballet Girl 8.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): John L. Sullivan co. to fair house Sept. 29. Jack and the Beanstalk 3.

EXETER.—Opera House (J. D. P. Wingate, manager): War-garth to S. R. O. Sept. 23. Lawson Comedy co. 3.

NEW JERSEY.

NEWARK.—Theatre (Lee Ottolenghi, manager): May Irwin in Kate Kip, Buyer, Sept. 26-1; co. well selected, Joseph Sparks and Isaac Martinetti proving especially effective. Miss Irwin's songs received liberal applause. Performance thoroughly enjoyed. Business good. Stuart Robinson 3-4. The Bride Elect 10-15. JACOBS' THEATRE (M. J. Jacobs, manager): George W. Jacobs, representative in Old Kentucky 26-1. Lulu Tabor as Madge became an instant favorite. The co. is first class, the scenery very fine and the Pickensby band fonder than ever. Business opened ahead of last year's record. Tempest Tosters 10-15.

COLUMBIA THEATRE (M. J. Jacobs, manager): The White Squadron proved a winner 26-1. The stock co. individually and collectively are giving the very best of satisfaction. Each week the receipts grow larger and there is no doubt of the success of this venture. The Cherry Pickers 3-8. Jane Burly, of the May Irwin co., has many friends in this vicinity. Formal announcement is made of the engagement of Manager Mar. J. Jacobs and Fanny Goldwater. Frank North, an entertainer and vocalist of Newark, last present filling an engagement at Keith's, N. Y. C. Z. KENT.

PATERSON.—Opera House (John J. Goetzina, manager): When London Sleeps Sept. 25-26; good business; scenic effects good. The Maine Avenge 2-1. New England Opera co. 3-8. EDEN THEATRE (H. E. Toovey, manager): America Dramatic Sensation in The Spanish Traitors, Guilty Without Crime, The Prince of Russia, and The Great North 26-1 to good business. The co. is fair and pleased, although not up to the standard of last year's record. Tempest Tosters 10-15. The Sleeping City 3-8. ITEM: On 21 William A. Haas, the genial representative of Waite's Comedy co., was agreeably surprised at receiving a call from a delegation of his friends from Orange, N. J., where the co. had appeared the previous week. After the performance, Haas presented Mr. Haas with an elegant gold chain and a K. of P. charm.

ELIZABETH.—STAR THEATRE (Colonel W. M. Morton, manager): John Martin's Secret to well-filled houses Sept. 26, 27; performance gave best of satisfaction. The scenic effects are the finest ever seen here. When London Sleeps 30, 1. A Gay Old Time 3. George W. Monroe 4. Under the Red Robe 7. New England Opera co. 10-15. Hazel Wood co. 17-22. Cameron Clemmons co. 2-29. LYCEUM THEATRE (W. M. Drake, manager): May Irwin presented her new play, Kate Kip, Buyer, Sept. 23; crowded house; performance excellent. Vanity Fair to a fair-sized house 24; performance fair; some of the specialties bordered on the vulgar. Have you Seen Smith draw a fair-sized house 25; performance well received. The Blondella 10-13. A War Correspondent 19. Crane's Players 24-29.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Maine Avenge Sept. 24 was a very poor attraction. Gayest Manhattan was given in a very much improved form 24. Business was good and the performance very satisfactory. Miss Francis of Yale 26; large audience; performance excellent. Have you Seen Smith 29; large house. As this was only the second performance it did not go as smoothly as it might, but the fair contains excellent material and the plot is very funny. Under the Red Robe 5. A Parlor 6. Pasha Bad Boy 7, 8. Charles Cochran 10. Kate Roline 13. Robert Model 15. The War Correspondent 18. Della Fox 22.

ORANGE.—COLUMBIA THEATRE (John T. Platt, manager): Dan Sully in Uncle Bob delighted a good-sized house Sept. 26. MUSIC HALL (George P. Kingsley, manager): Pasha Bad Boy 30. The Sunshine of Paradise Alley 6. ITEM: Marshall Darrach will give a course of Shakespearean recitals in Commonwealth Hall, East Orange, on Thursdays during November. The employees and others of Music Hall went to Paterson 22 and presented Manager Haas, of the Waite Comedy co., with a watch chain and charm.

ATLANTIC CITY.—Academy of Music (Joseph Fralinger, manager): Creston Clarke closed a two weeks' engagement Sept. 24; excellent satisfaction; big business. The Maine Avenge 25-27; mediocre performance; fair business. George W. Monroe 30, 1. A Daughter of Cuba 4.

PLAINFIELD.—STILLMAN THEATRE (Maze Edwards, manager): Al Reeves co. Sept. 24; large and enthusiastic audience. In Atlantic City 30 canceled. Have you Seen Smith booked for same date. Bono Lulu Operetta co. 8. Pasha Bad Boy 10. Oliver Byron's Gotham Stock co. 17-22.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, man-



ager): Roeder and Crane Brothers Vanderville co. Sept. 23-24; fair business and co. Finnegan's Ball 25; business good; fair co. Al Reeves' co. 29-1. Honolulu 13.

WASHINGTON.—BEATTY MUSIC HALL (George M. Dawes, manager): The Widow from Paris, under the management of Will H. Powers, 1.

RED BANK.—Opera House (C. R. Newman, manager): Brothers Royer in Next Door Sept. 18; S. R. O.; excellent performance. Al Reeves' co. 25. Pasha Bad Boy 29. Bubb Comedy co. 3-5. Katie Rooney 10.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Killarney and the Rhine 3. Pasha Bad Boy 6.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Miss Francis of Yale to good house Sept. 26; performance good. Pasha Bad Boy 4.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Ad Gerber, manager): Louis Mann and Clara Lipman in The Telephone Girl to large house 23. Julia Marlowe in The Countess Valeria 27, 28. A Stranger in New York 30, 1. Devil's Island 3. Joe Jefferson 4. The Old Homestead 5. The Prisoner of Zenda 6. Della Fox 7, 8. NEW ALBANY THEATRE (C. H. Smith, manager): Gay Masquerade 29-1. U. T. C. 1-4. HARMANUS BLECKER HALL (Arthur Moreland, manager): This place of amusement was open for public inspection 25 and hundreds of people who were present were pleased with the improvements. Addresses were made by General Amasa J. Parker and Manager Moreland. The season will open 29 with John Martin's Secret. When London Sleeps 13. ITEM: Hal Caine and James K. Hackett were guests of the Albany Press Club 24.

SYRACUSE.—WITTING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): A fair co. amused a good-sized house in What Happened to Jones Sept. 22. The Telephone Girl played a large house 27. Louis Mann made an emphatic hit. Sol Smith Russell in Uncle Dick to large house 28; performance satisfactory. Julia Marlowe 29. Deanna Thompson 30, 1. El Capitán 4, 5. Devil's Island 6-8.

BABTATE THEATRE (S. S. Shubert, manager): The stock co. presented Friends in a satisfactory manner before large audiences 26-1. Sarah Truax and J. Henry Kolker made individual hits. Moths 3-8. GRAND OPERA HOUSE (A. C. Grant, manager): The Russell Brothers in Maids to Order gave an excellent performance to good business 22-24. Lost in New York played large upper houses 25-28. Ollie Evans 29. The Knickerbockers 3-5.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Stetson's U. T. C. Sept. 22-24; big business. Alma Chester co. 25-1 in Hermeline. The Sleep Walker at Fort Bliss. The Telephone Girl 26, 27. Denier, The Cuban Patriot, The Little Detective, Mismated, Arabian Nights, In Danger, and The Hidden Hand. Good houses. Waite's Stock co. 3-8. Joseph Jefferson 5. RAND'S OPERA HOUSE (S. Shubert, lessee; Woodward and Voyer, managers): Julia Marlowe and The Countess Valeria 26; big house. Stock co. in Camille 27, 28; good business. A Stranger in New York 29. The Prisoner of Zenda 7. ITEM: The season of the stock co. will close 1. Manager Shubert will transfer most of the co. to other houses.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Henry Chanfrau in Kit the Arkansas Traveler Sept. 26; good performance; large audience. David Valencourt, a Saratogian, assumed the role of James Temple in a satisfactory manner and was warmly welcomed. Joe Ott 1. Marie Walwright 7. The Nancy Hanks 10. BROADWAY THEATRE (Towse Hall; Woodward, Voyer and Henry, lessees; Dr. A. L. Church, manager): El Capitán 24. Capt. Jack 25; performance excellent; large audience; scenic and stage effects pleasing; co. not up to expectation. A Stranger in New York 27; small audience. The Pursuer 3. ITEM: Joseph P. Harris, in advance of Joe Ott, made a pleasant call 24. Mr. and Mrs. Edwin Maynard (Sara MacDonell) were callers 29.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): A Black Patti's Troubadours, audience pleased. Black Patti's Troubadours. ITEM: E. A. Conyne, manager of the Cronkrite Opera House last season, has severed his connection with that house. He retains his position as treasurer of the Skinner Opera House. J. J. Nolan, one of the proprietors of Black Patti's Troubadours, has informed your correspondent that his co. was in a railroad wreck Sept. 25 while traveling from P

A Clean, Roaring Farce, a Laugh From Start to Finish.

CLIFFORD AND HUTH

In Their Musical Comedy, by Herbert Hall Winslow,

"A HIGH BORN LADY."

AN INSTANTANEOUS SUCCESS FROM THE START.

PLAINFIELD PRESS.—BILLY B. CLIFFORD AND MAUD HUTH were perfection itself in one of the best performances ever given in this city in their new comedy, "A HIGH BORN LADY."

PROVIDENCE REPUBLICAN.—BILLY B. CLIFFORD AND MAUD HUTH made a decided hit last night at the Olympic in their delightful comedy, "A HIGH BORN LADY." They won

continued applause, and only after the curtain had been raised several times at the conclusion of each act was the crowded house satisfied.

BRIDGEPORT STANDARD.—Every seat was occupied at Smith's Theatre last evening by an audience that fairly howled with delight at the production of CLIFFORD AND HUTH's comedy, "A HIGH BORN LADY." It is certainly one of the best comedies on the road this season and is

presented by a large company of the very cleverest comedians. MAUD HUTH, as Flossie O'Shanghnessy, who never borrows trouble, and BILLY B. CLIFFORD, as Willie Du-Much, who causes all the trouble, are the greatest in their line ever seen in Bridgeport. They kept the audience in roars all the time.

BRIDGEPORT TELEGRAM.—"A HIGH BORN LADY," a rip roaring farce-comedy,

packed Smith's Theatre last night. CLIFFORD AND HUTH are as clever a pair as has ever been seen in this city. They kept the audience in screams of laughter while they were on the stage. These people are graduates from vaudeville and are a most acceptable addition to farce-comedy; in fact the whole company is one of the best ever seen in this theatre.

At the Olympic Theatre, Providence, week of Sept. 12, the S. R. O. sign displayed at every performance after Monday, and during the week we had three hot, sweltering days.

MR. WILLIAM S. CLIFFORD:

MY DEAR MR. CLIFFORD:—It affords me profound pleasure to state that your farce comedy, "A High Born Lady," has given great satisfaction to my patrons, and I consider it one of the best that I have ever witnessed. I will be only too pleased to give you a return date to enroll you among my bookings for next.

Respectfully yours,

A. A. SPITZ, Manager Olympic Theatre.

SMITH'S THEATRE, Bridgeport, Conn.—After playing the above attraction, I heartily endorse every word Mr. Spitz has said, and an open date awaits you Mr. Clifford, any time at my house.

AN OPEN LETTER.

Address all communications to WM. S. CLIFFORD, as Per Route.

and The Great Factory Murder. The Prisoner of Zenda. Denham and Sea 15. The Geisha 18. War-graph 19.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Season was opened Sept. 19-24 with the Parker-Houghton Stock co. presenting to good houses Cheer, Boys, Cheer, Beyond the City Lights, Who's Toppings, and The Temptation of Money. The co. was obliged to repeat Cheer, Boys, Cheer. No play in recent years has taken so well in Batavia. Much interest was manifested in the excellent work of Bertha Houghton, who is a Batavia girl. The Dazzler 25.

PERKINS.—DREW OPERA HOUSE (F. S. Cunningham, manager): What Happened to Jones to big business Sept. 15; fine performance. Black Patti's Troubadours 25; good business and performance. O. H. Evans 25-25; poor business. The Gay Masqueraders opened their season here 25 to a large audience; excellent vaudeville performance. Adgie and her performing lions made a big hit, as did the Clark Sisters and McHale and Daniels. Cameron Clemmons co. 3-8. Haverly's Minstrels 10. John L. Sullivan co. 13.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): Denham Thompson and co. appeared in The Old Homestead before fine houses Sept. 25, 27. Louis Hays and Clara Lyman in The Telephone Girl to topheavy house 25. Julia Marlowe to large houses 25. 1. Devil's Island 3-5. ACADEMY OF MUSIC (C. C. Cook, manager): A Country Merchant, as presented by Charles Cowles and co., amused good houses 25-28. Lost, Strayed or Stolen 25-1 to good business.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Corvill, manager): Alma Chester co. opened for a week Sept. 19 to S. R. O. Plays presented: Herminie, The Sleepwalker, At Fort Bliss, The Pavements of Paris, Denise, The Cuban Patriot, and Mismat-d. all to big business. Co. strong; specialties attractive. A hired girl 25; big house, giving satisfaction. On the Suwanee River 25. Black Patti's Troubadours 4. Parker at 4 Houghton co. 10-15.

UTICA.—OPERA HOUSE (Samuel S. Shubert, manager): Sol Smith Russell presented his new play, Uncle Dick, Sept. 27 to S. R. O. and gave the best of satisfaction. The play is beautifully staged and Mr. Russell has a most competent co. William Barnum as Elliot Hamilton was admirable. Lionel Barrymore as Lawrence Sherman demonstrated that he is a rising young artist of no mean ability. A Stranger in New York 6.

HUDSON.—OPERA HOUSE: Ollie Evans and co. Sept. 25-28 presented three one-act plays each night, interspersed with specialties. Repertoire: A Bicycle Maid, A Frisky Doctor, A Western Girl, A Bachelor's Holiday, A Poor Girl's Love, Miss Liberty, A Game of Cards, and The Fool of the Family. Miss Evans created a most favorable impression. Business good. U. T. C. 25.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, manager): Wallace Jackson Comedy co. closed a successful week Sept. 24; houses increasing in size the latter part of week. A Hired Girl 1. Deming's Minstrels 3. Finnegan's Ball 13. Black Patti's Troubadours 18. Curtis Comedy co. 24-29. ITEM: Daniel Sully, booked for 29, failed to appear.

PLATTSBURGH.—THEATRE (Edwin G. Clarke, manager): The Wrecker's Daughter (local) Sept. 25. Small house; indifferent weather. Andrews Opera, in The Bohemian Girl and The Moor's Bride (Girofio Girofai) 25, 27; good business; co. as a whole did not arouse as much favorable comment as last year, but the work of Myra French and T. J. Johnson was praiseworthy. The Rambler from Clare 30. Marie Wainwright 4.

AMSTERDAM.—OPERA HOUSE (George McCumpha, manager): The Comedy co. opened for a small house Sept. 25. A Hired Girl to fair audience 24. Stetson's U. T. C. to full house 25; audience pleased. On the Suwanee River 25; audience fair; good play and co. Stella Mayhew and Willard Newell made hits. Mrs. Walcott's Bachelors (local) 30. Ollie Evans 10-12.

AUBURN.—BURTON OPERA HOUSE (E. S. Newton, manager): The Dazzler drew a fair house Sept. 25; good entertainment. Denham Thompson in The Old Homestead crowded the house 29. Katherine Rober co. 4. A Hired Girl 5. El Capitán 6. A Stranger in New York 7.

OWEGO.—WILSON OPERA HOUSE (J. H. Beaumont, manager): Deming's Minstrels Sept. 26 to the capacity; clever performance. Daniel Sully in Uncle Bob 29; big business; excellent performance. Lost in New York 3. Brothers Royer 7 canceled. Me and Jack 13.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Lost in New York Sept. 30. Arthur Deming's Minstrels 5. Black Patti's Troubadours 8. Brothers Royer 12. Parker-Houghton co. 17-22.

ONEONTA.—NEW THEATRE (W. D. Fitzgerald, manager): Wilbur Opera co. 25-1 in The Merry War, The Royal Midway, Bocaccio, Carmen, The Mikado, and The Two Vagabonds. Crowded houses; co. satisfactory. Katherine Rober 7.

PORT EDWARD.—BRADLEY OPERA HOUSE (M. H. Bradley, manager): Baillard Concert co. to a large and pleased audience Sept. 22. Jessie Lee Dramatic co., booked for 30, 1, disbanded. Andrews Opera co. 1.

GLENS FALLS.—OPERA HOUSE (F. E. Prayn, manager): A Hired Girl Sept. 25; big house; performance fair. El Capitán 22; good business; audience pleased. A Stranger in New York 28; fair business; audience pleased.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): The Dazzler Sept. 25, packed house. The Flints 27-1 opened to S. R. O. A Hired Girl 3. Joe Ott 5. Black Patti's Troubadours 7. Curtis Comedy co. 10-15.

JAMESTOWN.—SAMUELS OPERA HOUSE (M. Reis, manager): Darkest Russia Sept. 25; full house; great satisfaction. Pudd'nhead Wilson 25; large audience; excellent performance. Todd Repertoire co. 3-8.

DUNKIRK.—NELSON'S OPERA HOUSE (R. Lawrence, manager): The Gormans in Mr. Beane from Boston Sept. 26; performance excellent; crowded house. The Dazzler 29. Sawtelle Dramatic co. 3-8. A Hired Girl 11.

LOCKPORT.—HODGE OPERA HOUSE (Knowles and Gardner, managers): Darkest Russia 25; fair busi-

ness; performance gave satisfaction. On the Suwanee River 8.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Grant's Comedians closed a week Sept. 24 to poor business; co. did not give satisfaction. El Capitán 1. The Real Widow Brown 5.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): A Stranger in New York Sept. 25 to a fair audience. John Martin's Secret 29 entertained a small house. Waite's Comedy co. 3-8.

NIDDELTOWN.—CASINO THEATRE (H. W. Corey, manager): Black Patti's Troubadours Sept. 25; satisfactory performance; good house. Lost, Strayed or Stolen 25; large house; co. good.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Lost in New York Sept. 25 to a large house; excellent performance. Deming's Minstrels 4. The Knickerbockers 7. The Gormans 15.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Lost, Strayed or Stolen Sept. 27; large audience; co. first-class. Kennedy Players 3.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Denham Thompson in The Old Homestead pleased a Strayed or Stolen 5. Deming's Minstrels 1. Lost.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Katherine Rober Sept. 30. A Hired Girl 4. Arthur Deming's Minstrels 8. Black Patti's Troubadours 10. The Prisoner of Zenda 12.

PENNYNYAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Brownham-Jackson co. in Maine and Georgia opened for a week Sept. 26 to good business. Joe Ott 7.

OLEAN.—OPERA HOUSE (M. W. Wagner, manager): Darkest Russia Sept. 25; large and appreciative audience. A Hired Girl 12.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): Deming's Minstrels Sept. 27; packed house; performance good. Brothers Royer 8.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): A Country Merchant Sept. 30.

NORTH CAROLINA.

WILMINGTON.—OPERA HOUSE (S. A. Schiess, manager): A. G. Field's Minstrels Sept. 29. 1402 F.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): South Before the War Sept. 19 to fair business; co. good. Katie Carter and Terry deserve mention. Matthews and Bulver in By the Sad Sea Waves 22 to an enthusiastic audience. Receipts, \$500. Both play and co. made a very favorable impression and the support was of a very high order.

Nellie Hawthorne, Josie De Witt, Lizzie Sangster, Eva Leach, Trilix Wade, and Will West made hits. Hermann the Great co. 26. The Span of Life 7. Chattanooga 11. Fabio Romani 19. Coon Hollow 27. The Dazzler 31. ALISON BRUNAKER.

JAMESTOWN.—OPERA HOUSE (G. P. Wells, manager): South Before the War Sept. 25; large audience; performance fine.

GRAND FORKS.—METROPOLITAN THEATRE (E. J. Lander, manager): Matthews and Bulver in By the Sad Sea Waves to the capacity Sept. 25; enthusiastic audience. Receipts, \$500. Will West, Ned Wapburn, Nellie Hawthorne, and Josie De Witt deserve special mention. Hermann the Great co. 27. The Span of Life 5. Chattanooga 10. Fabio Romani 17.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): DARE.—PARK THEATRE (Harry E. Feicht, manager): Metropolitan Burlesquers Sept. 22-24; S. R. O. Some of the specialties were quite clever, particularly Nelson, Ghisneretti and Demonic, and Mile Noovah, wire walker. Uncle Josh Sprucey 25-28; S. R. O. Burt Hargis, in the titular role was acceptable, as were the other principal members of the cast.—ITEM: Dan Thompson, who lays claim of our city as being his adopted home, will leave 30 to join Joe Murphy, with whom he has now been associated for thirteen years. Mr. Thompson will be missed in his haunts and in the lodge-room of the local Elks, but the best wishes go with him.—Manager Feicht has about completed the plans for the new theatre. The site is still a secret. J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Jule Walters in How Hopper Was Side Tracked Sept. 27 to the best house of the season; audience delighted. Jule Walters, E. Guy Spangler, George Hanna, James Fulton, Frank Bartwell, John Connor, Louise Llewellyn, and Florence Webster are worthy of mention. Human Hearts 10.—ITEM: James C. Fulton, of the Jule Walters co., was entertained by relatives here. E. Guy Spangler was also entertained royally.—Actors who have played Urbana during the past ten years have always observed a gray haired gentleman in a chair close to the stage. He was Colonel John H. James, and he never missed a performance. He died here 25. W. H. MCGOWNS.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager): Otto Klives, business manager; Keller entertained a respectable large assemblage 22, but without the presentation of anything novel. Why Smith Left Home to good business 23, 24. As a farce-comedy the new play is quite above the average, and the character drawing is of an unusually lifelike nature. The play follows somewhat the lines which have made Hoyt's plays popular, though on a much higher plane. Annie Gramens is easily the star, but ably seconded by Marion Groux, Maclyn Arbuckle, and a fine co. Audiences pleased. What Happened to Jones 25, 27 was also witnessed by large and delighted houses. The reception accorded to Anna Belmont and Kathryn Oesterman in this, their home, was most imposing. At the close of the second act the stage was a veritable conservatory. George C. Boniface, Jr., as Jones, exaggerates much of the business of his part. The rest of the co. were efficient in their characters. The Evil Eye 6-8. The Highwayman 12-13.—BURT'S THEATRE (Frank Burt, manager): The Span of Life to fair business 22-24. The Donzettas and the sensational bridge scene Lever fails to score. A Contented Woman with Belle Archer and a co. fully up to the requirements of the play, to S. R. O. 25-28. The generous

applause of the large audience was but simple justice and recognition of the merits of play and players.—The Girl I Left Behind Me 8-8. Humanity 8-12. —PEOPLE'S THEATRE (C. F. Stevens, manager): Our Boys was given by the Turner Stock co. 25-1. The characters, as usual, were well cast. Miss Coleman, as Belinda, the maid, was irresistible. Drummer and Emery were the boys and Wessels and Cullington the fathers. Misses Brooks and Dickey were given every chance for favoritism as the sweethearts. Business good.

YOUNGSTOWN.—OPERA HOUSE (Engene Rook, manager): Darkest Russia Sept. 22 to fair business. The Girl from Paris 23 to big house. Olive Wallace as Ruth, Della Stacey as Julie Bon Bon, and J. C. Marlowe as the major made hits. Gettysburg 24 drew fair house. Willie Collier in The Man from Mexico 25; house crowded; fine production. Tim Murphy in The Carpetbagger 29. He is a Youngstown favorite and always draws big houses. Pudd'nhead Wilson 3.—ITEM: The past two weeks have been the liveliest theatrically ever known in Youngstown, and Manager Rook deserves the thanks of patrons for securing such good attractions.—Belman Hirschbein of this city, left 20 for New York to join Digby Bell.

ASHTABULA.—SMITH'S OPERA HOUSE (James L. Smith, manager): Knoll-McNeill co. Sept. 29, 27 to good houses; performances pleasing. The Dazzler 30. My Friend from India 12.—AUDITORIUM (M. H. Haskell, manager): The Limited Mail 12.—ITEM: A. H. Knoll, of the Knoll-McNeill co. is one of the most popular visitors to this city. During the performance 25 Hon. C. E. Richardson, mayor of the city and an old colleague of Mr. Knoll's, presented Mr. Knoll with a gold-headed cane in behalf of the resident members of the old Commonwealth Minstrels of 1873, with whom both made their first professional appearance. After the performance the entire co. was entertained by the local lodge of Elks at a special session.

CANTON.—THE GRAND (M. C. Barber, manager): The Girl I Left Behind Me. The Lost Paradise, with Blanche Brennenman, of this city, in the role of Nell, pleased a large audience 23. Himmelman's Ideals opened for a week 26 to the largest audience ever drawn by a co. of this kind in this city. The Planter's Wife was the bill and gave satisfaction. The Great Northwest 27 to a packed house. Pudd'nhead Wilson 3. The Evil Eye 5.—ITEM: The net profit to the Elks from their street fair was \$2,300, which will go into a club house fund.

AKRON.—GRAND OPERA HOUSE (W. F. Stickles, manager): The Lost Paradise Sept. 24; co. good. Knoll-McNeill Musical Novelty co. 25-1. Performances medium with exception of Ola Hayden and Knoll and McNeill, who were very good. Himmelman's Ideals 3-8.—ITEM: The Assembly Theatre, formerly managed by W. G. Robinson, has not been opened as yet this season. Rumor has it that E. W. DeMarr, of Dowagiac, Mich., has leased it and will give us a season of vaudeville and repertory.—Elks, No. 963, initiated twenty-six new members 23.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): Willie Collier in The Man from Mexico to the capacity Sept. 27; exceptionally fine performance. Reel and Abbie's U. T. C. 2.—CRIVEN'S OPERA HOUSE (J. C. Craven, manager): Little Irene Myers co. in The Heart of London, Little Trump, and The Undertaker closed a poor week's business 21; co. above the average. The Lost Paradise 26; light business; good satisfaction. Under Old Glory (local) 28, 29.

GALLON.—CITY OPERA HOUSE (S. E. Riblet, manager): The Pay Train Sept. 21; fair performance and business. How Hopper Was Side Tracked 24 played a fair house.—MANAGER OPERA HOUSE (Waldman and Rettig, managers): Rice and Baldwin's comedians 21; poor business; co. very weak. Tommy Shearer co. 25-28 opened to S. R. O. Plays: A Wolf of the Mines, Little Miss Military and Black-Listed.—ITEM: J. W. Donavin, late of the Maud Hillman co., joined the Tommy Shearer co. here.

LIMA.—FAUROT OPERA HOUSE (B. G. Hyde, manager): Jessie Mae Hall Sept. 19-24 presented to first-class business The Princess of Patches, Santa Claus, A Complicated Case, Walker's Ward, Little Miss Westford, A Lucky Number, and Satan's Footfall; general satisfaction. The Lost Paradise 24. A Boy Wanted 30. Human Hearts 4. Martin's U. T. C. 8. A Contented Woman 10.

LORAIN.—WAGNER OPERA HOUSE (H. S. Borrett, manager): The Pay Train Sept. 24; large audience; performance good. Rice and Baldwin's comedians 25.—ITEM: Manager Borrett has thoroughly renovated the house this season and has secured a permanent orchestra.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Washburn's Minstrels Sept. 27; small audience; poor performance. Vanity Fair 28; good audience; satisfactory entertainment. Cameron co. 3. Lucha (manager): The Man from Mexico 1, 2. A Contented Woman 11. A Stranger in New York 23.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Jule Walters in How Hopper Was Side Tracked drew a fair audience Sept. 23; good performance. Human Hearts 27; small house; fine attraction. A Contented Woman 11. Martin's U. T. C. 15.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (M. C. McNeill, manager): Josh Sprucey Sept. 19; good house. Human Hearts 24; performance excellent; good house. Fields and Hanson's Minstrels 27. Carrie Stanley Burns 3. The Gibneys 10-15.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Huntley-Jackson co. closed a week 24 to good business, playing The World, The Tornado, and The Fast Mail. Willie Collier in The Man from Mexico 25 (Elks' benefit) to S. R. O. Darkest Russia 3. Hogan's Alley 5. Tommy Shearer co. 10-15.

WADSWORTH.—OPERA HOUSE (J. F. Detwiler, manager): Season will open 3, 4 with Professor Boone, hypnotist.—ITEM: Polly Poland-King, who has been visiting here, has returned to New York. Mrs. King has decided to retire from the stage.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): The Pulse of Greater New York Sept. 24; good house. The Pay Train 30. Martin's U. T. C. 6.

CHILLICOTHE.—MAJONIC OPERA HOUSE (E. S. Robinson, manager): Uncle Josh Sprucey Sept. 21;

S. R. O.; audience pleased. Little Irene Myers co. opened for a week 28 to S. R. O., presenting The Black Flag.

ADA.—WHITESIDE THEATRE (O. H. Goldsmith, manager): Rice and Baldwin's comedians Sept. 25; business fair and poor show. Manager Goldsmith canceled date for 27 after first act of performance 28. Tommy Shearer co. 3-8.

GREENVILLE.—GRAND OPERA HOUSE (Sherman and Dorman, managers): The Real Widow Brown Sept. 21; good house; performance mediocre. The Pulse of Greater New York 26 to big house; fair performance. Uncle Josh Sprucey 30.

KEOKUK.—MAJONIC OPERA HOUSE (R. F. Ellsberry, manager): Washburn's Minstrels Sept. 21 to large house; performance good. Egypta (local) 26, 27; houses packed; pleased audiences. Wilson Theatre co. 4-8.

MARION.—GRAND OPERA HOUSE (Charles Perry, manager): Human Hearts Sept. 23; large house; co. not up to standard. Murray Comedy co. opened for a week 28 to S. R. O. Gettysburg 11. McNulty's Visit 14. Miss Francis of Yale 15.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): House will formally open with Pudd'nhead Wilson 4. Darkest Russia 6. Rice's comedians 10-12. Redpath Concert co. 14. Vassar Girls 15. The Bells of the Town 18. Martin's U. T. C. 25.

KENT.—OPERA HOUSE (Davis and Livingston, managers): Afro-American Specialty co. Sept. 24 failed to appear. Huntley-Jackson Stock co. 6-8. Martin's U. T. C. 25.

SALEM.—GRAND OPERA HOUSE (Diamond Brothers' Minstrels Sept. 19; fair show and house. A Guilty Mother canceled 29. U. T. C. 30, 1. Tommy Shearer co. 3-8.

PINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): The Pay Train Sept. 26; fair business. Human Hearts 28. The Lost Paradise 30. Sauter's U. T. C. 5.

TIPPIN.—NOBLE'S OPERA HOUSE (H. J. Mayers, manager): Martin's U. T. C. with Milt. G. Barlow as Uncle Tom, Sept. 27 to large audience, giving satisfaction.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): How Hopper Was Side Tracked Sept. 23; good performance; business fair. Martin's U. T. C. 10. Human Hearts 13. Tim Murphy 19.

HAMILTON.—GLOBE OPERA HOUSE (Conder and Smith, managers): Regular season at this house opened Sept. 24 with Murray and Mack in Finnegan's 40 to a fair house. Murray Comedy co. 3-8.

SPRINGFIELD.—BLACK'S OPERA HOUSE (Charles Brunt, manager): Uncle Josh Sprucey Sept. 24; good business. Human Hearts 25; business fair. Vanity Fair 1.

XENIA.—CITY OPERA HOUSE (C. L. McClellan, manager): Uncle Josh Sprucey Sept. 23 to S. R. O.; performance good.

PAULDING.—GRAND OPERA HOUSE (H. G. Barnes, manager): Grand Stock co. in Among the Breakers Sept. 30, 1.

CANTON.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Washburn's Minstrels Sept. 28. Cameron co. 4.

CARROLLTON.—GRAND OPERA HOUSE (Kempner Brothers, managers): R. J. Erwood Comedy co. Sept. 25-1.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Human Hearts Sept. 22; good performance and house. Side Tracked 31.

ATHENS.—OPERA HOUSE (Tomson and Armstrong, managers): Fields and Hanson's Minstrels Sept. 24; fair business; performance ordinary.

NORWALK.—GARDINER MUSIC HALL (L. C. Bradley, manager): Mackay Opera co. Sept. 27, 28 in La Mascotte and Girofio-Girofai to good business.

FREEMONT.—OPERA HOUSE (Heim and Haynes, managers): Baldwin Melville co. 3-8.

MARTINS FERRY.—NEW OPERA HOUSE (Will A. Miller, manager): Erwood Stock co. 3-8.

TROY.—OPERA HOUSE (Edwin G. Gates, manager): The Gibneys opened Sept. 26 to S. R. O.

ELYRIA.—OPERA HOUSE (Dykeman and Matthews, managers): The Dazzler 11.

OREGON.

SALEM.—READ'S OPERA HOUSE (Patton Brothers, manager): House opened Sept. 20 with Jossey and Marvia co. in The Signal of Liberty to poor business; performance good. Bittner Theatre co. 22-30. A Jay Circus 1.

LA GRANDE.—STEWART'S OPERA HOUSE (D. H. Stewart, manager): The Heart of Chicago 19. Under the Dome 26. The Air Ship Nov 2. Two Married Men 9.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Hogan's Alley, headed by Gilmore and Leonard, drew a fair house Sept. 22. The musical specialty by Snyder and Buckley was a feature. Daniel Sully 4. Robert Mantell 10. Creston Clarke 15.—HEISKER'S THEATRE (John Heisker, manager): Hubbs' Comedians closed a week of repertory to poor business 24. Harry Rubb, manager of the co., with his wife skipped the town here early in the morning 24 and took the receipts of the week with him, owing each member of the co. over two weeks' salary. The co. were left here in the lurch, unable to either pay their board or leave town, so they appealed to the citizens to patronize a benefit performance, which was given 26 to a crowded house. Enough was realized to pay board bills and take the co. to Roversford, Pa., where the co. played the rest of the week under the direction of E. O. Brown.—ITEM: An opera house will be built at Ringtown, Pa.—A number of Elks from here attended the installation of a new lodge at Allentown 28. R. W. SHERTZINGER.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Elms, managers): A Jolly Irishman co. drew a light house and did not give satisfaction Sept. 28. A Daughter of Cuba pleased a fair-sized audience 29. Hogan's Alley pleased immensely an audience of good size 29. The specialties of Gilmore and Leonard, Mazie King, Eddie O'Dell, George Mack, and Snyder and Buckley made strong bits. Miss Francis of Yale 30. Adam's Oretroops 1. My Friend

from India. Under the Red Robe 4. Her Majesty the Cook 5. The Hoosier Doctor 6. The Dawn of Freedom 10. Rice and Barton's co. 11. The Sleeping City 12. Croston Clarke 13.—ITEM: Eugene Wellington, manager of Hogan's Alley, was highly indignant the night of 29. Some person had circulated a large number of tickets in this city purporting to be lithographic passes to Hogan's Alley admitting two persons and signed by E. J. McDowell. Mr. Wellington promises to make it warm for the perpetrator of the fraud if he is found.

NEW CASTLE.—ALLEN'S OPERA HOUSE (M. Reis, manager): Darkest America gave satisfaction to S. R. O. Sept. 24. Huntley-Jackson co. opened for a week 25 to the capacity.—ITEM: W. A. Love is now local manager of the Allen, succeeding S. S. Vail, who has assumed management of Jamestown, N. Y., Opera House. Mr. Love has been connected with the house for the past three years and is well qualified for the position. He has been a lifelong resident of this city and is a man of the strictest integrity. Mr. Vail during the three years of his stay in this place has made many warm friends. Always gentlemanly and courteous, and yet at the same time a strict business man. Your correspondent is only one of the many who regret his departure. The rest of the staff is practically the same as last season, with the exception of John E. Douds, late of the Corse Payton co., who is stage carpenter.—Ground has been broken for an addition to the Allen, in the shape of a number of new dressing-rooms as well as a scenery room.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Next Door Sept. 24 by the Brothers Royer and an excellent co. to large audience. The production of "Archdeacon" and "The Boy Who Will Be a Soldier" by the Royers, Walters, Lillian Beach, Helen Bates and Nellie Burns were more than appreciated. The trick scenery is handsomely set and cleverly manipulated. Cameron Clemens and a good supporting co., under the management of Arnold Wolford, 241. Haglan's Way 24 and Haglan's Next 25 were well presented. Repertory also includes The Roman Rye, A Wife's Honor, Battery B, A Soldier's Fortune, Under Two Flags, Camille, The Red Cross, The Lady of Lyons, and An Up-to-Date Liar. Tony Parrel 3. Robert Mantell 4. A Parlor Match 5. The Sleeping City 7. Faust 11. Boston Meads 13.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Sullivan's Tragedy in "The Minister and the Madwoman" opened the season to good business Sept. 23-1. The co. is strong and the performances well received. The house has been thoroughly renovated during the summer. The ceiling in the auditorium has been refrescoed. The stage has been remodelled by raising the gridiron 20 feet, making it a permanent stage.—ACADEMY OF MUSIC (John D. Miesler, manager): A Parlor Match 20. Hogan's Alley 20. Haglan's Octoroon 21, 23. Miss Francis of Yale 1.

SCRANTON.—LYCEUM (Burroughs and Reis, managers): A Parlor Match Sept. 21. War-graph 3. Lost, Strayed or Stolen 4. Digby Bell 5. The Dawn of Freedom 6. 7.—ACADEMY OF MUSIC (Reis and Burroughs, managers): Agnes Herndon and a good co. Sept. 26-1 to large and pleased houses in La Belle Marie, The Cuban Spy, A Wife's Honor, The Jealous Mrs. Jones, Oliver Twist, The Sunny South, Leah the Forsaken, My Uncle from India, and Saved from the Plague. Next Door 3-5. The Blondes in A Cheerful Melancholy.

HANOVER.—GRAND OPERA HOUSE (J. Percy Barnitz, manager): Bubba Comedy co. closed a successful engagement Sept. 24, having presented A Red Cross Nurse, Slaves of Russia, and A Young American. The co. gave entire satisfaction. Bon Ton Extravaganza co., booked for 4, failed to appear. Croston Clarke 10. Country Merchant 13.—ITEM: Professor William H. Newhouse has been here this week arranging for a local performance of Pinocchio.—Mr. Bradley, a scenic artist, of Liverpool, England, is repainting the scenery in the Opera House.

CARLISLE.—OPERA HOUSE (Markley and Appell, managers): Fred Allen, manager: The Evil Eye Sept. 23; big business; best of satisfaction. Rosalie and Elliot and William Blaisdell made hits. 1492 cancelled 24. Bubba Comedy co. 25-1 opened in The Red Cross Nurse to big house, giving satisfaction. Plays rest of week: The Young American, Slaves of Russia, The Quickwits of Gotham, and East Lynna. This being fair week the co. is doing a very fair business. Robert Mantell 3. My Friend from India 4. Charles Corlies 11. Scatchi Concert co. 12. Under the Red Robe 13.

JOHNSTOWN.—CAMERIA THEATRE (J. C. Miesler, manager): Elmer E. Vance's Comedy co. opened to S. R. O. Sept. 26 and have been engaged in packing the house each night. Repertory: Patent Applied For, The Limited Mail, The Hidden Hand, La Caille, Our Bitter Fox, and The Little Treasure. The Dawn of Freedom 14. McDowell's Flats 15.—ITEM: OPERA HOUSE (James G. Ellis, manager): McNulty's Visit failed to materialize 23. Brown's Minstrels 10-15. Darkest America 17. Washburn's Minstrels 19. A Hired Girl 27.

ALBANY.—ACADEMY OF MUSIC (N. E. Worman, manager): Gilmore and Leonard gave Hogan's Alley Sept. 21; very enjoyable entertainment; well liked house. Brothers Royer in Next Door drew fair-sized houses 22, 23. The play is full of fun and is interspersed with good specialties. 1492 attracted fair business 24; co. capable. Uncle Bob, with Daniel Sully in the title-role, received a warm reception 27; excellent co. King Dramatic co. 3-8. Wilbur-Kirwin Opera co. 10-15.

ELIZABETH.—JAPANESE OPERA HOUSE (M. Reis, manager): Edwin C. Jepson, business manager: Darkest Russia Sept. 27 to fair attendance. Huntley-Jackson Stock co. 3, 4, 6-8. Sol Smith Russell 5.—ITEM: H. F. Stahlbrodt and William Reusch, of the Erie Bill Posting co., whose arrest was caused by Manager John L. Gilson, were each held in the sum of \$200 and to appear at the November term of court to answer on the charges of maliciously covering with white blank paper the posters on the Park Opera House billboards.

WILKES-BARRE.—GRAND OPERA HOUSE (M. H. Burghard, manager): Kennedy Players Sept. 19-24 to good business. Next Door 25-26: crowded houses, giving satisfaction. Financier's Hall 29-1 opened to capacity; co. not up to standard. Agnes Herndon 3-8.—SENIORITY (M. H. Burghard, manager): A Parlor Match 29; large and appreciative audience; co. very good. Lost, Strayed or Stolen 3. Digby Bell 4. The Dawn of Freedom 6.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (A. B. Hurd, manager): Season opened Sept. 25-26 with the James Durkin co. to medium business. Plays presented: His Lordship, Two Much Married, and An American Hero; co. evenly balanced. Brotons Stock co. 3-8. Wills Comedy co. 13-15.—ITEM: Manager Hurd has had the house thoroughly renovated. All industries are working on full time and the outlook for a prosperous season is good.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiler, manager): Season opened Sept. 27 with Miss Francis of Yale; house small; co. excellent. The Hoosier Doctor 3. A Parlor Match 4. My Friend from India 5. Under the Red Robe 6. The Spooners 10-15. Burr McIntosh in A War Correspondent 17. Mr. McIntosh is well known in this city, having attended Lafayette College.

DU BOIS.—FULLER'S OPERA HOUSE (James A. Bessel, manager): James Durkin co. Sept. 19-24 in His Lordship, Two Much Married, An American Hero, Shamus O'Brien, Dr. Jekyll and Mr. Hyde Co. first class; opened to moderate house; hits increased to S. R. O. Besides Mr. Durkin, Katherine Stewart, Louise Perine, Hal Chalmers, Wilfred Lucas, and Harry Leonard deserve mention.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Babb, manager): Agnes Herndon co. Sept. 19-24 in A Wife's Honor, The Sunny South, The Jealous Mrs. Jones, La Belle Marie, My Uncle from India, Saved from the Plague, East Lynna, and Leah the Forsaken to fair houses; excellent co. A Parlor Match 28; large audience; strong co.

WARREN.—LIBERTY THEATRE (F. B. Scott, manager): Edwin F. Mayo, supported by practically the same strong co. as last season, presented Pudd'nhead Wilson to a large audience Sept. 27, giving satisfaction. Tim Murphy will give his first presentation of The Carpetbagger 28, opening his season here.

BRADFORD.—WAGNER OPERA HOUSE (M. W. Wagner, manager): Edwin F. Mayo in Pudd'nhead Wilson Sept. 22 delighted a packed house. The Gormans in Mr. Beane from Boston 23; light attendance. Darkest Russia 29. Frederick H. Wilson co. 3-8.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): The Labadie co. opened here, week of 19,

presenting Cuban Justice, Faust, Nobody's Child, The Wrong Mr. Thoddis, Ingomar, and The Irish Jubilee; co. good. The Prentice Trio scored heavily. Attendance heavy.

PITTSBURGH.—MUSIC HALL (C. C. King, manager): Jean Mawson in a Daughter of Cuba Sept. 26 pleased a top-heavy house. Daniel Sully in Uncle Bob 27; large and enthusiastic audience. Next Door 1. The Maine Avenge 8. El Capitán 12. Katie Rooney 15. Spears Comedy co. 17-22.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): A Thoroughbred failed to appear Sept. 27. Darkest America 18. Wills Comedy co. 10-12. Knoll and McNeill co. 13-15. Washburn's Minstrels 17. A Hired Girl 19. El Capitán 27.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Pudd'nhead Wilson Sept. 24; big business; performance satisfactory. Charlotte Lambert opened for a week 25 to S. R. O. in Emeralds; co. strong.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): A Jolly Irishman Sept. 23; medium business; co. has some good people. Hazel Wood co. opened for a week 25 in Surrender to a crowded house and made a decided hit.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Benson, manager): Cameron co. Sept. 23; fine performance; small business. Vanity Fair 25; fine performance; large business. Darkest America 5. Washburn's Minstrels 8.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): The house is dark this week owing to the failure of the McNulty's Visit co. billed for Sept. 27, to appear here. Knoll and McNeill co. 6-8. Darkest America 10.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Hogan's Alley Sept. 24; good business; attraction and specialties very good. McDoodle's Flats 25; good business; audience pleased.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Homestead, manager): Darkest America Sept. 27; big business; good satisfaction. Pudd'nhead Wilson 30. Professor Day 3-5.

CARBONDALE.—GRAND OPERA HOUSE (Daniel P. Byrnes, manager): Deming's Minstrels Sept. 22; good house. War-graph 23; good house. Brothers Royer 5.

CHESTER.—GRAND OPERA HOUSE (Thomas Harper, manager): Season opened Sept. 26 with Haglan's Octoroon to a good house. A Cheerful Idiot to full houses 29-1. Elroy Stock co. 3-8.

GREENVILLE.—LAIRED'S OPERA HOUSE (J. R. Laird, manager): Darkest America Sept. 26; S. R. O.; performance medium. A Thoroughbred 1.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. R. Coldsmith, manager): Cameron co. Sept. 24; fair house and pleased audience.

FREELAND.—OPERA HOUSE (George McLaughlin, manager): Brothers Royer in Next Door Sept. 30 will open our season. McDoodle's Flats 4.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): A Jolly Irishman Sept. 23 to fair audience.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, acting manager): Season will open with Darkest America 3.

SHENANDOAN.—THEATRE (P. J. Ferguson, manager): Hogan's Alley Sept. 23; large and pleased audience. McDoodle's Flats 27 to good business.

McKEESPORT.—DITTE'S OPERA HOUSE (F. D. Hunter, manager): Darkest America 1.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Lost in New York 5-7.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Byron's Great Gotham Stock co. closed a week's engagement Sept. 24, having given general satisfaction to crowded houses. Repertory: Ups and Downs of Life, The Plunger, Inside Track, East Lynna, Across the Continent, The Sogarth and Ten Thousand Miles Away, 245 Brothers in All Aboard 25; fair performance; large house. The Burglar 1. What Happened to Jones 7. The Donovans 12.

WOONSOCKET.—OPERA HOUSE (R. A. Harrington, manager): The Nancy Hanks to small house Sept. 23. She-McAuliffe co. opened for a week 26 with The New Fire Patrol to S. R. O. Other plays: The Man of War's Man, Way Down in Maine, The Sugar King, Snare of New York, and Kidnaping; co. well balanced; crowded houses. The Sunshine of Paradise Alley 4. Brooke's Marine Band 7.—ITEM: Music Hall has been leased by John Drewson, manager of the Pawtucket Opera House, who will open this old amusement place 5.—Carlotto joined The Nancy Hanks at Taunton, Mass.

PAWTUCKET.—OPERA HOUSE (John Drewson, manager): Thomas E. Sheen and co. in The Man of War's Man and The Sugar King Sept. 22-24 to crowded houses; good performances. Great Gotham Stock co. 25-1 in Across the Continent, The Inside Track, The Sogarth, Ups and Downs of Life and The Plunger; good attendance; co. average. The Electric 15-15. Clifford and Huth 6-8. 245 Brothers in All Aboard 19. Micklejohn, managers: Brooke's Marine Band 19.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): The Sheen-McAuliffe co. closed a most successful week here Sept. 24, having played to crowded houses nightly. The Geisha to the largest house of the season 26; performance delightful. Mand Hillman co. 3-8.

RIVERPORT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): The M'Night Alarm Sept. 23; big house; fair satisfaction. Ott Brothers 27 in All Aboard to packed house; co. very good. The Electric 1. The Sunshine of Paradise Alley 6.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Unusually warm weather the past two weeks had cut the theatrical attendance. U. T. C. Sept. 22; small audience. The Strange Adventures of Miss Brown 24 to good business. Peters and Green co. opened for a week 25 to S. R. O. Field's Minstrels 30. 1492 4.

COLUMBIA.—OPERA HOUSE (Frank J. Moses, manager): U. T. C. Sept. 23; good performance to small audience. The Strange Adventures of Miss Brown 22; good house; performance excellent. Peters and Green Comedy co. presented The Player 25. Nita's First 24. A. G. Field's Minstrels 28. 1492 3. Peruchi-Beldini 4-9.

SPARTANBURG.—OPERA HOUSE (Max Greenwood, manager): Peruchi-Beldini co. canceled engagement. The Strange Adventures of Miss Brown 7.

SUMTER.—ACADEMY OF MUSIC (Abe Ryttenberg, manager): The Strange Adventures of Miss Brown opened our season Sept. 21; performance excellent. Joadwine and Burke Comedy co. 6-9.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Sanford Dodge in A Prisoner of Spain Sept. 27; light business. Herrmann the Great co. 4.

WATERTOWN.—NEW GRAND OPERA HOUSE (B. F. Crowl, acting manager): The Gay Elaine Girl Sept. 27. Andrews Opera co. 30.—ITEM: B. F. Crowl is now acting manager. H. J. Mowrey being second lieutenant of Co. H. S. D. V., now located at Manila.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (Wash Blackburn, manager): The Real Widow Brown Sept. 26, 27 drew large and pleased audiences. The White Slave 10, 11. Holden Comedy co. 12-15.—NEW MARONIC THEATRE (Staub and Sheetz, managers): Hawley Stock co. 26-1 opened in At Fort Bliss to fair houses. Barlow's Minstrels 6-8.—THE VENDOR Concert co. 28. William Owen co. 7, 8. Stetson's U. T. C. 8.

KNOXVILLE.—STAUD'S THEATRE (Fritz Staub, manager): Punch Robertson co. (return engagement) Sept. 23-24 to the usual big business, presenting Under False Colors, The Little Detective, A Parisian Princess, Lady Fortune, and The Snowball. Peruchi-Beldini co. began an engagement 18 for a week to S. R. O. The opening bill was Americans Abroad, which pleased. Tom Jackson, a Knoxville boy, is in the cast and received an ovation. Cleveland and Wilson's Minstrels 3.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Season opened Sept. 15 with Al,

G. Field's Minstrels to S. R. O.; excellent entertainment. Barlow's Minstrels 3. The White Slave 12.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE (Sidney Weiss, manager): Klant-Hearn co. Sept. 18-24 gave satisfaction. Repertory: Pawa Ticket 20, Uncle Daniel, Kidnaped, and Old Money Bags. Knobs of Tennessee 25 to light business.

WILLARD L. SIMPSON.

WACO.—THE GRAND JAKE SCHWARTZ, manager: Knobs of Tennessee Sept. 22; performance excellent; business light owing to heat. Rosen and Holland's Minstrels 3.

W. V. LYONS.

HOUSTON.—SWEENEY AND COOK'S OPERA HOUSE (Henry Greenwall, manager): E. Bergman, manager: Peters Comedy co. Sept. 19-24 in My Boy, A Miserable Marriage, A Knotty Affair, Miss Barum Scaram, Dr. Cupid, and The Soap Bubbles. Satisfactory performance; excellent business. Richards and Pringle's Minstrels drew a magnificent house 22. Knobs of Tennessee 23. Peters Comedy co. (return date) 27.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Knobs of Tennessee 20 by Hal Reid and an excellent co. to full house. Hazel Reid, Margaret Ellsmore, David Rivera, and Edward Dupont are worthy of special mention. Scenic effects good.

BELOIT.—GRAND OPERA HOUSE (A. J. Embree, manager): Jennie Calif co. Sept. 19-24 to good house in Gipsy, The Attorney-at-Law, An American Princess, Roxana, Struck Gas, and Life in New York. Performances good. U. T. C. 10.

DALLAS.—OPERA HOUSE (George Amy, manager): Knobs of Tennessee Sept. 21; good house. The principals were good; support poor. Klant-Hearn co. 2-1.

BRENNHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Richards and Pringle's Minstrels Sept. 25 to crowded house; good performance. Owing to quarantine Down in Dixie canceled.

NAVASOTA.—COLUMBIA OPERA HOUSE (Morris Garret, manager): Richards and Pringle's Minstrels Sept. 19 to capacity; performance good. A. G. Field's Minstrels 25.

MARSHALL.—OPERA HOUSE (Wolz and Dahmer, managers): Season opened Sept. 14 with Knobs of Tennessee to fair business. U. T. C. 1.

AUSTIN.—HAWCOCK OPERA HOUSE (George Walker, manager): Knobs of Tennessee Sept. 24; fair business. Richards and Pringle's Minstrels 1.

VICTORIA.—HAUSCHILD'S OPERA HOUSE (Hauschild Brothers, managers): Richards, Pringle, Busco and Holland's Minstrels Sept. 27.

UTAH.

SALT LAKE CITY.—THEATRE (George D. Pyper, manager): Henderson Stock co. presented Held by the Enemy Sept. 19-21 and Young Mrs. Winthrop 22 to light business. The co. is fairly good, but we have had such excellent stock co. at the Grand at 50 cents that it is difficult to fill houses at \$1. Of the co. no doubt the honors belong to Guy Bates Post for his ideal Sergeant Fielding. Adelaide Fitzallen made a very gentle and beautiful Mrs. Winthrop. Raymond played Susan McCrory in a very well conceived manner. Henry 31, 32, 33.—ITEM: During the engagement of the Henderson Stock co. owing to the sudden illness of one of the ladies of the co. the part of Ruth Winthrop was hastily assumed by Mrs. Chloe Pratt, and so well played that the change was scarcely noticed.—Clay Clement and his charming wife spent two days here beyond the term of their engagement, during which time they were the guests of Colonel Clayton and were taken with a party of friends on a special to Salt Lake Beach to try a dip in the Great Salt Lake. They were the recipients of much social attention. Preparations for the great Elstedford at the Mormon Tabernacle 5-7 are about completed.

VERMONT.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): El Capitán to largest house of season Sept. 22; excellent performance. Receipts, \$567. Rice's Comedy 25. The Sunshine of Paradise Alley 23. The Gormans 31.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Town Topics Sept. 30. Lewis Morrison 4.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Leonzo Brothers 3-8. Katie Rooney Nov. 7.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Stuart in 1492 pleased a big audience Sept. 27. Neil McNeill came in for a large share of applause. Cleveland and Wilson's Minstrels 8. Opera co. 14, 15.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): 1492 pleased a large audience Sept. 28. A Parlor Match 3. Hazel Wood co. 17-22.

NORFOLK.—ACADEMY OF MUSIC (Thos. G. Leath, manager): 1492 Sept. 26; performance good; S. R. O. Gayest Manhattan 28; business good; performance fair. Veriscope 4-5.—GRAND OPERA HOUSE (J. C. Avery, manager): Stock co. in The Texas Ranger and vaudiville 26-1; performances and business good.

WASHINGTON.

TACOMA.—LYCEUM (G. Harry Graham, manager): The Heart of Chicago Sept. 23, 24; good spectacular effects; fair audiences.—TACOMA THEATRE (L. A. Wing, resident manager): Dark.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Heart of Chicago Sept. 23; fair business; good scenic effects; co. below average. Under the Dome 27. Bleak House 30. The Air Ship 4, 5.

WALLA WALLA.—PAINE OPERA HOUSE (J. G. Paine, manager): Gorton's Minstrels Sept. 23 canceled.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Blotter, manager): My Friend from India 8. Digby Bell 10. Galschi Concert co. 13. The Dawn of Freedom 15.—GRAND OPERA HOUSE (Charles A. Finler, manager): Himmelein's Ideal Sept. 19-24 closed the week with Cuba Libre, The Life Guard, Fanchon the Cricketer Turned pease at every performance. Hogan's Alley 6-8. Wilson Theatre co. 10-15.

HUNTINGTON.—DAVIS OPERA HOUSE (Joseph Gallick, manager): Washburn's Minstrels Sept. 22; house small (inclement weather); audience pleased. Myrtle and Harder co. in For Congress 26; A Hermit's Legacy 27; houses large; performances excellent.

GRAFTON.—BRINKMAN OPERA HOUSE (Charles Brinkman, manager): Season will open 31 with the Andrews Opera co.—ITEM: Jollif and Hearn's Comedy co. played Piedmont Sept. 26, 27; good performances and business.

CHARLESTON.—BURLEY OPERA HOUSE (N. S. Burley, manager): Washburn's Minstrels Sept. 23; good business. Cameron co. 14. The Lees 17-20. A Daughter of Cuba 21.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): The Commodore met with fair patronage Sept. 22; co. good and scenic effects fine. Kelly and Mason in Who Is Who to S. R. O. 25 gave a bright, live performance with good musical numbers. Keller 28. Primrose and Dockstadter's Minstrels 2. John Dillon 6.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Casey's Wife Sept. 24; good house and satisfaction. At Gay Cony Island 28; house crowded; performance unusually good. Stayton Concert co. 28. William Owen co. 7, 8. Stetson's U. T. C. 8.

FOND DU LAC.—CRESCENT OPERA HOUSE (William H. Stoddard, manager): The Heart of Chicago Sept. 21; large attendance; satisfactory performance. William Owen co. Sept. 26-28 in A Cavalier of France, Othello and The Marble Heart; attendance good; performances fine.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): The Heart of Chicago to crowded house Sept. 23; general satisfaction. Kelly and Mason in Who Is Who 26; house full; audience pleased. Stetson's U. T. C. 30. John Dillon 5.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Casey's Wife Sept. 23 gave satis-

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faction to a fair house. Mark Murphy was never more amusing. At Gay Cony Island 25. Keller 29. LA CROSSE.—THEATRE (J. Strasslipka, manager): The Commodore Sept. 25; light house; audience pleased. Chastanooga 26; fair house. Fabio Romani 4. Maloney's Wedding 6. Von Yonson 10.

ASHLAND.—GRAND OPERA HOUSE (John Mela, manager): Fabio Romani Sept. 27. A True Katakian 10. Stetson's U. T. C. 20. The Dazzler 21. Alone in Greater New York 31.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): The Pulse of Greater New York to small business Sept. 26; specialties good. Stetson's U. T. C. 4. William Owen co. 10, 11.

EAU CLAIRE.—GRAND OPERA HOUSE (O. F. Burlingame, manager): The New South to poor business Sept. 20 and to crowded house 27. The Pulse of Greater New York 30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Stetson's U. T. C. to all the people that could crowd into the theatre Sept. 20. Keller pleased a large audience 27.

WAUSAU.—ALEXANDER OPERA HOUSE (C. S. Cone, manager): The Heart of Chicago to good business Sept. 21. William Owen co. 29-1.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): The Span of Life Sept. 27. John Dillon 8.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): William Owen co. 7, 8. John Dillon 13.

CANADA.

MONTREAL.—ACADEMY OF MUSIC (J. B. Sparrow, manager): The Purser opened Sept. 23 to fair business. The co. contains a number of clever people. Lena Merivale, W. J. Constantine, Tommy Russell, and Little Gertie Carlisle. The play is mediocre. Ferrie Hartman is funny, but his methods are more suited to burlesque than to comedy. The scenery is pretty and original. The men and officers of H. M. S. Resolute will present the nautical opera H. M. S. Albacore. 3-5. Lewis Morrison 6-8.—THEATRE FRANCAIS (N. E. Phillips, manager): The Stock co. presented in Missouri 26 to good business. The performance was the best given this season. Hallett Thomson, the new leading man, made a splendid impression. The rest of the parts were in commendable hands and the play was well staged. The stock co. will produce for the first time on any stage 3-4 A Wall Street Romance, by W. A. Tremayne, of Montreal.—QUEEN'S THEATRE (F. B. Sparrow, manager): McSorley's Twins opened 25 to a fair-sized house. Bobby Gaylor was very amusing as McSorley and was well seconded by Frank Lator, Grace Cummings, and Kattie Wolfe. Ott Brothers 3-8.—ITEM: The new parlors at the Queen's Theatre, Montreal, have been thrown open to the public. They are handsomely furnished and thoroughly pretty and comfortable.

TORONTO.—GRAND OPERA HOUSE (O. R. Sheppard, manager): Kelcey-Shannon co. in The Moth and the Flame gave capital performances to a very large and fashionable audience Sept. 26, 28. Sol Smith Russell 29. A Female Drummer 3-8.—PRINCE'S THEATRE (O. B. Sheppard, manager): Cummings Stock co. in The Highest Bidder to crowded houses 26-1. The Ironmaster 3-8.—TORONTO OPERA HOUSE (Ambrose J. Small, manager): Mary Wainwright in Shall We Forgive Her and East Lynna to large houses 25-1. McSorley's Twins 3-5.—MASSEY MUSIC HALL (I. E. Suckling, manager): The first event of the aerial concerts will take place 4. The artists who will contribute are Adele Aus Der Ohe, Ben Davies, and Mr. Leo Schalls.

LONDON.—GRAND OPERA HOUSE (A. E. Rootes, manager): The Real Widow Brown Sept. 27; good business; one of the brightest farce comedies ever seen here. The Kelcey-Shannon co. 29. Humanity 30. The Gormans 1. Sol Smith Russell 3. A Bachelor's Honeymoon 6. Under the Dome 8. Julia Arthur 10. Side Tracked 11. What Happened to Jones 13. Joe Ott 15. John L. Sullivan 22.—ITEM: The trial of W. D. Emerson, of the Wesley Stock co. for shooting the manager of the co., James Tuttle, on April 1, last, is now in progress.

WINNIPEG.—THEATRE (P. Walker, manager): Mathews and Bulger in By the Sea Waves to S. R. O. Sept. 19, 20; delighted audiences. The Hermanns 3, 7. The Span of Life 3, 4. Chastanooga 7. 8. Fabio Romani 14, 15. Conn Hollow 21, 22. The Dazzler 23, 29.—GRAND THEATRE (W. H. Seach, manager): Harold Nelson Stock co. in Under Two Flags and Caste 19-21; audience large; co. requires more rehearsals. Harold Nelson and Blanche Crozier have created very favorable impressions. Our Boys and Colleen Bawn 28 Oct. 1.—ITEM: The Winnipeg Operatic Society has secured the right to produce "Wass" this season.

OTTAWA.

and appreciative audience. Humanity 29. Under the Dome 29. The Gormans 3. Marks Brothers 4-5. OSMAWA.—Opera House (J. W. Borsberry, manager): A Bachelor's Honeymoon 1. Lewis Comedy co. 3-4. Side Tracked 10.

ARENA.

TOPEKA, KAN.—Buffalo Bill's Wild West spread its enormous canvases at the Fair Grounds Sept. 25 and attracted two immense and thoroughly pleased audiences, the aggregate attendance being estimated at about thirty thousand. They have retained all the old familiar features and added a number of new ones bearing on the Cuban war.

MEXICO, MO.—Professor Gentry's Dog and Pony Show to two good audiences Sept. 23; good satisfaction. La Pearl's Circus 29.

ARDMORE, I. T.—Norris Brothers' Dog and Pony Show gave two performances Sept. 24 to immense crowds.

WAVERLY, N. Y.—Walter L. Main's Circus Sept. 27 to fair audience.

TROY, O.—Pawnee Bill's Wild West Sept. 23; good business; performance satisfactory.

SPOKANE, WASH.—Lemon Brothers' Circus to large business Sept. 21.

CONROES, N. Y.—Sawtelle's Circus Sept. 21; fair attendance and performance.

LARNE, WYO.—Wallace's Circus Sept. 26 to big business. First-class attraction.

GRAFTON, N. D.—McPhee's Circus 20 to poor business.

IN OTHER CITIES.

(Received too late for classification.)

BROOKLYN.

SATURDAY, Oct. 1.

At the Montauk The White Heather was retained for a second week. Amelia Bingham will relinquish the role of the deserted wife at the close of this engagement. It will be no easy task to replace her convincing rendition of that part, which could readily be made tiresome in less able hands. An excellent character bit, of a testy Scotchman, is that of Thomas McGrath. Colonel Sinn next introduces The Bride Elect. W. H. Crane in A Virginia Courtship Oct. 10.

Diplomacy, with an all-round cast of superior merit, filled out the week at the Amphion. Edgar L. Davenport, in consequence of the death of his sister, relinquished his part of Henri Beauliere after Monday night to Charles Barron, who proved a most finished and able substitute. While the performance was satisfactory the fact that this co. had made its reputation as a popular price attraction militated against its local pecuniary success, as it played at high-class figures. As a matter of fact, Manager Block was most desirous that for this week popular prices should prevail at the Amphion, consent to which could not be acceded by the management. The Royal Italian Grand Opera co. are next due here in a varied repertoire.

The eighth season at the Columbia Theatre began on Monday, introducing Stuart Robson as The Meddler, who makes place for Frank Daniels in a return engagement of The Idol's Eye.

The Gayety prospered with the ever welcome At Piney Ridge, which, as rendered by David Higgins and Georgia Waldron, aided by their competent support, makes an always acceptable entertaining. Manager Bennett Wilson follows it with W. H. West's Minstrels.

Lost in New York served as a popular vehicle at the Park to exhibit Leonard Grover, Jr., in a character that brings to the fore his unusual versatility. Late in the week, pending other arrangements, it was decided to continue the current bill into next week.

At the Grand Opera House W. H. West's Minstrels were the attraction. The vocal efforts of Charles Kent, C. M. Ernest, and Richard J. Jose met with approbation. Carroll Johnson was particularly felicitous in two new coon songs. Ezra Kendall's patter was as interesting as ever. The concluding march, led by W. H. West, was inspiring, and offered several bright and taking ideas. Manager Frank Dietz next introduces Eddie Girard in his personal revival of Natural Gas.

The Brothers Byrne, in Going to the Races, had a big week at the Bijou, where the receipts must have been piethoric. It contains many new ideas, and is well calculated to please the people who like that sort of thing. Manager Harry C. Kennedy follows it with the James-Kidder-Warde Alliance in selections from Shakespeare and the standard drama.

At Hyde and Behman's the olio led off with Farrell and Taylor, who proved above the average of musical mokes. One of the team has a voice of fine quality and cultivation, which was heard to advantage in a taking song of sentiment. Maude Beall Price, in monologue, at once got on good terms with her auditors, who were prolific in their applause. Trouble at the Toll Gate, as shown by the Quigley Brothers, is a primed and ready for the campfire chest. The "Antarctic Trio" scored heavily, the two girls having added immeasurably since last season to their previous excellence. Billy Van caught laughs with old material, which now and then got pretty near the danger line. Bert Coote and Julie Kingsley were the star feature in A Supper for Two, which went in excellent shape before a responsive audience, that was not niggardly in showing its approval. George Fuller Golden did not meet his accustomed favor. The Darktown Aristocracy sent their hearers home in a happy frame of mind. Belle Davis led with well sung novelties, and was ably abetted by numerous cake-walkers, among which were three young lads who danced most nimbly. Manager Henry W. Behman's new headliners are Charles T. Ellis, James Richmond Glenroy, and Billy Jerome.

The Frey Stock at the Lyceum delighted their "Dutchtown" contingent with The Ladder of Life, and will next bring to view The Stowaway.

Manager Robert Webb, of the Brooklyn Music Hall, had a good feature in the Casino Comedy Four, the Hebrew exponent of which was in such favor with his listeners that repeated encores left them yet unsatisfied. Augustin Neville and wife gave a burlesque rehearsal. Adeline Roattina sang high-class music commendably, and was well received. Foreman and West gave their First Quarrel with a bounce that caught on. The Murphys opened the bill with songs and flip flaps. Devanney and Allen appeared as black face knockabouts. Fred, Frank, and Harry Murray gave a joint act that was decidedly pleasing. They are facile pianists, sing well, have original ideas of comedy, dance cleverly, and play the guitar and mandolin most happily. The Three Rio Brothers on the flying rings are at the top of their class. Their feats, mostly all new, are performed with a grace and ease not often seen.

Reilly and Wood's Show had its share of luck at the Star, where Manager William L. Bissell follows it with Sam Devere's Troupe.

The Empire presented the Sensation Double Show that was last week at the Star. Manager Barnes next dallies with the New City Sports. Roeder and Crane's selection of talent served to crowd the Unique, where Manager Frank B. Carr announces The Monte Carlo Girls for Monday.

Clarence Fleming, the manager of the Amphion, has introduced and is constantly adding ideas that are new to that establishment that tend to make it take on an air decidedly metropolitan in tone.—Oscar J. Murray, whose name has been variously identified with the Academy of Music during the past decade, has stolen quite a march upon his friends, so it is now widely rumored in the borough. Early last Spring Mr. Murray announced his departure for Europe, but report has it that he went directly to the land of gold, and was so fortunate as to come back from that Klondike with such a sufficiency of the precious metal as to put him on Easy Street for the remainder of his life. He is now residing in Washington, Pa., and has probably definitely retired from further managerial effort.—The last engagement ever played in Brooklyn by Fanny

Davenport was at the Amphion during the week ending Dec. 4, 1897. She appeared only in The Saint and the Fool, which had just previously made a succes d'estime at the Boston Theatre. SCHENCK COOPER.

CORRESPONDENCE.

(Received too late for classification.)

CONNECTICUT.

PUTNAM.—Opera House (George E. Shaw, manager): Garry Owen Sept. 22; good business. The Pomfret Dramatic Club (local) in Diplomacy to a fair audience 23; satisfactory performance. Brooke's Marine Band 30. The Sunshine of Paradise Alley 5.

DELAWARE.

WILMINGTON.—Grand Opera House (Jesse K. Bayle, manager): May Irwin presented Kate Kip, Bayle Sept. 24; large business. The Spooners began a week's engagement 25, during which they will present A Fair Rebel, Kathleen Mavourneen, Hobson's Choice, A Woman's Devotion, The Little Maverick, A Happy Pair and The Dean. The Pearl of Savoy, Becky Bliss, The Circus Girl, Dr. Jekyll and Mr. Hyde, and The Little Treasurer. Business so far has been excellent. Aneta 3. A Daughter of Cuba 5. Her Majesty the Cook 6. A Parlor Match 7. The Heartstone 8.

LETTERS TO THE EDITOR.

TWO GOOD REASONS.

To the Editor of The Dramatic Mirror:

SIR: There are two reasons why I cannot shoulder the blame for any inconsistencies perceived by The Matinee Girl in my performance of Mr. Chandler in The Meddler on last Saturday afternoon.

The first is that not one scene of Chandler's as he was when I engaged to play him was left undisturbed. Such scenes as were not bodily cut out were altered in such a manner as to render them absolutely worthless to the actor. For instance, I quite agree with The Matinee Girl that Chandler's threat to pull everybody's nose should have entitled him to the "order of the boot," but if, as in the original MS., he had made his threat only to the gentlemen, and the character of Mrs. Bancroft had not been brought on the scene, he would have been a horse of another color. And yet my arrangement with Mr. Robson's manager was that no alterations should be made.

Secondly, I did not appear in the part upon the occasion referred to, although my name figured on the programme. My successor had begun. Sincerely,

JOHN E. KELLER.

AN AUTHOR'S COMPLAINT.

NEW YORK, Sept. 22, 1898.

To the Editor of The Dramatic Mirror:

SIR.—The one-act play, so called, entitled Love or Life, acted at Proctor's by Nestor Lennox and Maude Banks, purporting to be the work of one George Totten Smith, is but a crude version, in skeleton form, of matter contained in certain chapters of my novel, "The Continental Dragoon," published last April. This I ascertained this afternoon by a visit to Proctor's, my attention having been called to the palpable identity by E. H. Southern, for whom Daniel Frohman has purchased the sole right to present a dramatization of my novel.

Yours respectfully,

R. N. STEPHENS.

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DATES AHEAD.

Managers and agents of traveling companies and correspondence are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

- A BOY WANTED (Southern): Hickey and Vance, mgt.: New Orleans, La., Oct. 3.
- A BRACE OF PARTISANS: New York city Sept. 2, Oct. 15.
- A BREEZY TIME (Eastern): Fred E. LeCompte, mgt.: Lexington, Mich., Oct. 3. Manchester & Muschog 7. Greenville 8. Belding 10. Ionia 11. Owosso 12.
- A BREEZY TIME (Southern): Fitz and Webster, props and mgt.: Peachdy, Kan., Oct. 4. Florence 4. El Dorado 5. Newton 6. McPherson 7. Wichita 8. Hutchinson 9. Lyons 10. Great Bend 11. Larned 12. Kinsley 13. Dodge City 14. Pratt 15. Harper 16. Anthony 17. Caldwell 18. Wellington 19.
- A BRANCH OF KEYS (Gus Rothner, mgt.): Pekin, Ill., Oct. 3. Canton 4. Macomb 5. Jacksonville 6. Carlinville 7. Paducah 8. St. Louis, Mo., 10-15.
- A CELESTIAL MATING (J. T. Spickett, mgt.): Porterville, Cal., Oct. 29. Visalia 10-15. Hanford 17-22.
- A CHEERFUL IDIOT (Wm. Fendley, mgt.): Reading, Pa., Oct. 23. Scranton 6-8.
- A CONTENTED WOMAN (Belle Archer, Fred E. Wright, mgt.): Kalamazoo, Mich., Oct. 7. Ft. Wayne, Ind., 12-15. O. J. Mansfield 11. Zanesville 12. Columbus 13. Marietta 14. Parkersburg, W. Va., 18. Springfield, O., 19. Dayton 20-23.
- A DAUGHTER OF CUBA (C. Hugh Bennett, mgt.): Asbury Park, N. J., Oct. 3. Atlantic City 4. Wilmington, Del., 5. Annapolis & Harper's Ferry, Va., 10. Martinsburg, W. Va., 11. Fairmont, Pa., 12. Charleston 14. Mount Vernon, O., 18. Gallipolis 18. Huntington, W. Va., 20. Charleston 21.
- A DAY AND A NIGHT: New York city Aug. 25, indefinite.
- A GRIP OF STEEL (Columbo, O., Oct. 6-8).
- A GUILTY MOTHER (Henry Myers, mgt.): Chicago, Ill., Sept. 25-Oct. 15.
- A HIGH BOYS LADY: Lowell, Mass., Oct. 2-8.
- A LITLED GIRL (Eastern): Blaney and Vance, props: W. S. Butterfield, mgt.: Rome, N. Y., Oct. 3. Oswego 4. Ontario 5. Geneva 6. Lyons 7. Canandaigua 8. Batavia 10. Dunkirk 11. Olean 17. Bradford, Pa., 13. Warren 14. Jamestown, N. Y., 15.
- A HOT OLD TIME (The Rays): Boston, Mass., Oct. 3-8. Ottawa 10-15. Bridgeport, Conn., 17-19. Waterbury 20-23.
- A JOLLY INDIAN: Shamokin, Pa., Oct. 3. Shamokin 4. Berwick 5. Binghamton, N. Y., 6-8.
- A MILE WHITE FLAG: Denver, Col., Oct. 3-8.
- A PAIR OF MATCHES (W. M. Gray, mgt.): Binghamton, N. Y., Oct. 3. Easton, Pa., 4. Bethlehem 5. Trenton, N. J., 6. Wilmington, Del., 7. Petersburg, Va., 8.
- A REIGN OF ERROR: Boston, Mass., Oct. 10-15.
- ANTHONY JULIA (direction of A. H. Canby): Detroit, Mich., Oct. 3-8. London, Ont., 10. Hamilton 11. Toronto 12-15. Buffalo, N. Y., 17-22.
- A RUNAWAY GIRL: New York city Sept. 15, indefinite.
- A SPRING CHICKEN: Cleveland, O., Oct. 24. Cincinnati 10-15. Columbus 17-19. Indianapolis 11. 20-23.
- A STRANGER IN NEW YORK: Amsterdam, N. Y., Oct. 4. Binghamton 5. Utica 6. Auburn 7. Lyons 8. Geneva 10. Fredonia 11.
- A SURE CURE (Harry Doel Parker, mgt.): Philadelphia, Pa., Oct. 3-8. Washington, D. C., 10-15.
- A TRIP TO CANTOWN (Cole and Johnson, mgt.): Charlotte, N. C., Oct. 3. Charlotte 4. Raleigh 5. Durham 6. Winston 7. Salisbury 8. Greensboro 9. High Point 10. Lenoir 11. Jonesboro 12. New Bern 13. Beaufort 14. Currituck 15. Dare 16. Hyde 17. Pamlico 18. Wayne 19. Jones 20. Craven 21. Carteret 22. Beaufort 23. Currituck 24. Dare 25. Hyde 26. Pamlico 27. Wayne 28. Jones 29. Craven 30. Carteret 31. Beaufort 32. Currituck 33. Dare 34. Hyde 35. Pamlico 36. Wayne 37. Jones 38. Craven 39. Carteret 40. Beaufort 41. Currituck 42. Dare 43. Hyde 44. Pamlico 45. Wayne 46. Jones 47. Craven 48. Carteret 49. Beaufort 50. Currituck 51. Dare 52. Hyde 53. Pamlico 54. Wayne 55. Jones 56. Craven 57. Carteret 58. Beaufort 59. Currituck 60. Dare 61. Hyde 62. Pamlico 63. Wayne 64. Jones 65. Craven 66. Carteret 67. Beaufort 68. Currituck 69. Dare 70. Hyde 71. Pamlico 72. Wayne 73. Jones 74. Craven 75. Carteret 76. Beaufort 77. Currituck 78. Dare 79. Hyde 80. Pamlico 81. Wayne 82. Jones 83. Craven 84. Carteret 85. Beaufort 86. Currituck 87. Dare 88. Hyde 89. Pamlico 90. Wayne 91. Jones 92. Craven 93. Carteret 94. Beaufort 95. Currituck 96. Dare 97. Hyde 98. Pamlico 99. Wayne 100. Jones 101. Craven 102. Carteret 103. Beaufort 104. Currituck 105. Dare 106. Hyde 107. Pamlico 108. Wayne 109. Jones 110. Craven 111. Carteret 112. Beaufort 113. Currituck 114. Dare 115. Hyde 116. Pamlico 117. Wayne 118. Jones 119. Craven 120. Carteret 121. Beaufort 122. Currituck 123. Dare 124. Hyde 125. Pamlico 126. Wayne 127. Jones 128. Craven 129. Carteret 130. Beaufort 131. Currituck 132. Dare 133. Hyde 134. Pamlico 135. Wayne 136. Jones 137. Craven 138. Carteret 139. Beaufort 140. Currituck 141. Dare 142. Hyde 143. Pamlico 144. Wayne 145. Jones 146. Craven 147. Carteret 148. Beaufort 149. Currituck 150. Dare 151. Hyde 152. Pamlico 153. Wayne 154. Jones 155. Craven 156. Carteret 157. Beaufort 158. Currituck 159. Dare 160. Hyde 161. Pamlico 162. Wayne 163. Jones 164. Craven 165. Carteret 166. Beaufort 167. Currituck 168. Dare 169. Hyde 170. Pamlico 171. Wayne 172. Jones 173. Craven 174. Carteret 175. Beaufort 176. Currituck 177. Dare 178. Hyde 179. Pamlico 180. Wayne 181. Jones 182. Craven 183. Carteret 184. Beaufort 185. Currituck 186. Dare 187. Hyde 188. Pamlico 189. Wayne 190. Jones 191. Craven 192. Carteret 193. Beaufort 194. Currituck 195. Dare 196. Hyde 197. Pamlico 198. Wayne 199. Jones 200. Craven 201. Carteret 202. Beaufort 203. Currituck 204. Dare 205. Hyde 206. Pamlico 207. Wayne 208. Jones 209. Craven 210. Carteret 211. Beaufort 212. Currituck 213. Dare 214. Hyde 215. Pamlico 216. Wayne 217. Jones 218. Craven 219. Carteret 220. Beaufort 221. Currituck 222. Dare 223. Hyde 224. Pamlico 225. Wayne 226. Jones 227. Craven 228. Carteret 229. Beaufort 230. Currituck 231. Dare 232. Hyde 233. Pamlico 234. Wayne 235. Jones 236. Craven 237. Carteret 238. Beaufort 239. Currituck 240. Dare 241. Hyde 242. Pamlico 243. Wayne 244. Jones 245. Craven 246. Carteret 247. 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Beaufort 491. Currituck 492. Dare 493. Hyde 494. Pamlico 495. Wayne 496. Jones 497. Craven 498. Carteret 499. Beaufort 500. Currituck 501. Dare 502. Hyde 503. Pamlico 504. Wayne 505. Jones 506. Craven 507. Carteret 508. Beaufort 509. Currituck 510. Dare 511. Hyde 512. Pamlico 513. Wayne 514. Jones 515. Craven 516. Carteret 517. Beaufort 518. Currituck 519. Dare 520. Hyde 521. Pamlico 522. Wayne 523. Jones 524. Craven 525. Carteret 526. Beaufort 527. Currituck 528. Dare 529. Hyde 530. Pamlico 531. Wayne 532. Jones 533. Craven 534. Carteret 535. Beaufort 536. Currituck 537. Dare 538. Hyde 539. Pamlico 540. Wayne 541. Jones 542. Craven 543. Carteret 544. Beaufort 545. Currituck 546. Dare 547. Hyde 548. Pamlico 549. Wayne 550. Jones 551. Craven 552. Carteret 553. Beaufort 554. Currituck 555. Dare 556. Hyde 557. Pamlico 558. Wayne 559. Jones 560. Craven 561. Carteret 562. Beaufort 563. Currituck 564. Dare 565. Hyde 566. Pamlico 567. Wayne 568. Jones 569. Craven 570. Carteret 571. 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WARD AND VOKES (Geo. H. Nicolai, mgr.): Milwaukee, Wis., Oct. 3-8; Racine 9, Rockford, Ill., 10; Joliet 11, Peoria 12, Bloomington 13, Springfield 14, Alton 15.
WARNER COMEDY: (Ben R. Warner, mgr. and prop.): Faribault, Minn., Oct. 3-8.
WARNER, EMMA: McLeanborough, Ill., Oct. 3-8.
WHAT HAPPENED TO JONES (J. J. Rosenthal, mgr.): St. Louis, Mo., Oct. 2-8; Milwaukee, Wis., 9-12; Paul, Minn., 16-22.
WHAT HAPPENED TO JONES (Broadhurst Brothers, props., Len B. Sloan, mgr.): New Britain, Conn., Oct. 4; Middletown 5, New London 6, Westerly 7, 1, Worcester, Mass., 8, So. Framingham 10, Chelsea 11, Lynn 12, Lowell 13, Portland, Me., 14, 15.
WHAT HAPPENED TO JONES (Canadian: W. H. Wright, mgr.): Peterborough, Ont., Oct. 4; Lindsay 5, Whitby 6, Hamilton 7, 8, St. Catharines 10, Woodstock 11, Simcoe 12, St. Thomas 13, 14, London 15.
WHEN LONDON SLEEPS (J. H. Wallick, mgr.): Albany, N. Y., Oct. 3-8; Hoboken 9-12, Philadelphia, Pa., 10-15; Washington, D. C., 17-22.
WHITESIDE, WALKER: Cedar Rapids, Ia., Oct. 3.
WHO IS WHO: Alton, Ill., Oct. 3; Ft. Madison, Ia., 4; Keokuk 5, Quincy 6, Hannibal, Mo., 7, St. Joseph 8.
WHY SMITH LEFT HOME (Broadhurst Bros., mgrs.): Washington, D. C., Oct. 3-8; Philadelphia, Pa., 10-15.
WIDENAN'S COMEDIANS (Willis Bass, mgr.): Guthrie, Okla., T., Oct. 3-9.
WILSON, FREDERICK H.: Bradford, Pa., Oct. 3-8.
WILSON, GEO. W. (E. V. Phelan, mgr.): Lewiston, Me., Oct. 3-8; Manchester, N. H., 10-15.
WILSON THEATRE (E. C. Wilson, mgr.): Marion, O., Oct. 3-8; Wheeling, W. Va., 10-15.
WOOD, HAZEL: West Chester, Pa., Oct. 3-8; Royersford 10-15; Elizabeth, N. J., 17-22.
YON YONSON (Thall and Kennedy, mgrs.): Sioux City, Ia., Oct. 3, 4; Sioux Falls, S. Dak., 5, Mankato, Minn., 6, Albert Lea 7, Austin 8, La Crosse, Wis., 10, Winona 11, Stillwater 12, Eau Claire 13, Appleton 14, Oshkosh 15.

OPERA AND EXTRAVAGANZA.

BLACK PATTI'S TROUBADOURS (Voicel and Nolan, mgrs.): Gloversville, N. Y., Oct. 4; Johnstown 5, Little Falls 6, Rome 7, Oneida 8, Oswego 10, Watertown 11, Utica 12, Cortland 13, Ithaca 14, Elmira 15, Cortland 16, Cortland 17, Cortland 18, Cortland 19, Cortland 20, Cortland 21, Cortland 22, Cortland 23, Cortland 24, Cortland 25, Cortland 26, Cortland 27, Cortland 28, Cortland 29, Cortland 30, Cortland 31, Cortland 32, Cortland 33, Cortland 34, Cortland 35, Cortland 36, Cortland 37, Cortland 38, Cortland 39, Cortland 40, Cortland 41, Cortland 42, Cortland 43, Cortland 44, Cortland 45, Cortland 46, Cortland 47, Cortland 48, Cortland 49, Cortland 50, Cortland 51, Cortland 52, Cortland 53, Cortland 54, Cortland 55, Cortland 56, Cortland 57, Cortland 58, Cortland 59, Cortland 60, Cortland 61, Cortland 62, Cortland 63, Cortland 64, Cortland 65, Cortland 66, Cortland 67, Cortland 68, Cortland 69, Cortland 70, Cortland 71, Cortland 72, Cortland 73, Cortland 74, Cortland 75, Cortland 76, Cortland 77, Cortland 78, Cortland 79, Cortland 80, Cortland 81, Cortland 82, 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TELEGRAPHIC NEWS

CHICAGO.

Is Gillette Guilty of Felony?—Hall Reviews the Week in the Windy City.

(Special to The Mirror.)

CHICAGO, Oct. 3.

The business at the local theatres continues very large. There are two changes of bill at the leading downtown houses this week. Kellar following Mistakes Will Happen at McVicker's and Roland Reed succeeding Ward and Vokes at the Grand Opera House. Secret Service at Powers' New Theatre and The Highwayman at the Columbia continue. At the other houses the usual shifts and changes of bill are made, and the managers are all happy at the bright prospects.

The first dinner of the Forty Club's fifteenth season took place at the Grand Pacific Hotel last Tuesday evening, and it was a great success. Among the professional guests present were Charles Dickson, Jerome Sykes, Joseph O'Mara, Wright Huntington, Walter Thomas, W. T. Carleton, John E. McWade, and E. A. Eberle, besides Judge John Barton Payne, Rev. Frank Crane, President Pulliam, of the Louisville Rail Club; Manager Tom Burns, of the Chicago Club; James O'Donnell Bennett, of the Chicago Journal, who had the yellow fever in Cuba, and Colonel Henry L. Turner, of the First Illinois Volunteers. The chief thing I remember about it was the beautiful voice of Joseph O'Mara. He is, in truth, a bird.

William Gillette is doing as large a business in Secret Service at Powers' New Theatre as he did in the same play at Hooley's old house. Apropos of Gillette and the Forty Club, I had a letter of regret the other night from the club's ex-president, John E. Wilkie, now chief of the United States Secret Service Bureau in Washington, in which he had this to say:

"Now that I am writing you, there is a little official matter to which I wish to direct your attention, and as a preliminary quote from an act approved April 18, 1894:

"Be it enacted, etc., That every person who, with intent to defraud either the United States or any person, falsely assumes or pretends to be an officer or employee, acting under the authority of the United States, or any Department, or any officer of the Government thereof, and who shall take upon himself to act as such, or who shall, in such pretended character, demand or obtain from any person, or from the United States, or any Department, or any officer of the Government thereof, any money, paper, document or other valuable thing, shall be deemed guilty of a felony, and shall, upon conviction thereof, be punished by a fine of not more than one thousand dollars, or imprisonment not more than three years, or both such punishments in the discretion of the court."

"Referring specifically to the words 'act as such,' and 'obtain from any person any money,' I wish to inquire officially if one William Gillette has not at the present time representing himself as an officer of the United States, acting as such, and obtaining money from various and sundry persons? I have carefully examined the records of the Secret Service Division, and I do not find therein the name of said Gillette. I am, therefore, compelled to believe that this individual has rendered himself liable to prosecution, and if in your opinion the felony has been committed, I suggest that immediate action be taken to secure the proper punishment of this dangerous individual. That you may more readily apprehend him, I may add that he may be recognized by a mutilated right hand, two of his fingers having been shot away in the second or third act; and I have no doubt he can be traced by the trail of cigar stubs, which he must inevitably leave behind him in his flight."

The Highwayman has caught on without doubt at the Columbia and is drawing large houses. This is its last week, and Julia Marlowe will follow in The Countess Valeska, supported by Robert Bosworth.

For some unaccountable reason I forgot to tell you last week of the opening of Brady, Rial, and Ziegfeld's naval spectacle at Tattersall's. The evolutions of the mimic battle ships may have been remarkable, but they did not draw and the show closed on Friday.

Mr. and Mrs. Nat Goodwin (Maxine Elliott) opened the new South Bend Auditorium last Saturday evening, and many friends of Manager Sommers, treasurer of the Columbia, went down to wish him well and to welcome the star and his wife back.

Jack Ferris, of William Calder's forces, passed through the other day and paused long enough to tell me of the property man of a theatre who said to the property man of the company: "You'd better keep your eye on those transfer guys; they're tryin' to 'swipe' that whip you use in the third act." Whereupon the company property man replied: "Don't let 'em do it. I had too much trouble swiping that whip myself."

Roland Reed opened at the Grand last night, following the big week of Ward and Vokes. He has revived The Woman Hater successfully and is rehearsing his new comedy, The Voyagers, by Madeleine Lucette Ryley, who is here to direct the production. It will go on for the first time next Monday night. Madame Rush, Mrs. Myers, Julian Reed, James Douglas, and all of the favorites are with Mr. Reed still.

Mr. and Mrs. Wright Huntington (Florida Kingsley) arrived here last week to join the Dearborn Theatre Stock company. Mr. Huntington has taken the place of Edwin Arden as leading man, opening in Captain Lettibrain last evening. Manager James J. Brady returned from New York last week with a trunk full of popular plays for the company. The business at the Dearborn is large.

Murray and Mack, in Finnigan's 400, after filling the Adelphi for a week, opened to two great houses at the Bijou yesterday and were followed at the Adelphi by A. Guitly and his company. The Policemen's Benevolent Association will have its great annual benefit all week at the Auditorium, and Managers Kohl and Castle have framed a gigantic vaudeville bill.

The magnificent new Studebaker Hall, in the Fine Arts Building, adjoining the Auditorium Hotel, was formally opened by a Chicago Orchestra concert last Thursday evening.

I spent a few days last week up in the wilds of Northern Wisconsin, at a place called Manitowish. Sounds like a soubrette's birthplace, doesn't it?

There were the usual changes of bill yesterday at the Alhambra, Lincoln, Lyceum, Court, and Hopkins' theatres, and big houses were the rule at every place.

Dean Raymond, of the Raymond-Cooling company, has handed me a letter for time written on the paper of the Null House and inclosed in an envelope of the Keaggy Theatre, of Greensburg, Pa. It read: "You Rite for open time I would like to know what you have in the Line of troopers."

In a letter of regret to the Forty dinner Ed Arden gave his "time-table" as follows: "Curtain drops 5.15; out of foundry, 5.30; feeding face, until 6.30; report for making up face, 6.32; ring up, 7.30." And he signs himself "partially yours." Arden has not been off of Randolph street since he has been here.

A colored regular of the Ninth U. S. Cavalry was before me in the police court three different times last week for mixing up in fights. The last time his case was continued, and I asked if he could furnish bail. "Don't want to, judge, yo' honah," he said. "Want to be locked up an' stay right hyah. Dis town is wuss'n Sandysgo."

"Biff" Hall.

BOSTON.

Successful Bills in Several Theatres—Benton's Professional Chat.

(Special to The Mirror.)

BOSTON, Oct. 3.

The most interesting novelty in Boston to-night was the production at the Park of The French Maid, which is to be given there for a

long run, judging by the opening to-night. It was fortunate that the newspaper cuts of Olive Redpath were used a week in advance of the opening, for they would have been out of place yesterday, since arrangements were concluded later in the week so that Anna Held and her \$30,000 diamond costume appeared in the title-role. As she played the part in New York before coming here, Boston readers do not need to be told of her work in the part.

The Great Diamond Robbery at the Castle Square to-night gave Lillian Lawrence an opportunity to appear in the part which made a great Boston success for her before she had a chance to show her marked versatility as the leading lady of this organization. It also gave Lillian Morgan a chance to do wonderfully fine work as Frau Rosenbaum, the character originally played here by Janussek. Miss Morgan's conception was thoroughly original and striking, and to my mind fully equalled that of the more famous actress. Thanks last week to the more famous actress, Miss Lawrence and Miss Morgan, the piece ought to have a big week.

For the second and last week of the engagement of The Bostonians at the Boston, Robin Hood was put on to-night to regular Robin Hood business. The company has come in for large share of praise, and its leading members are to be complimented for reception at the Playgoers' Club to-morrow afternoon.

The Rays are at the Grand Opera House this week with A Hot Old Time, which played the biggest business known at the house last season. Similar prosperity is anticipated for the second edition, which has been provided by George M. Cohan.

For the weekly change of bill at the Bowdoin Square the play is Hazel Kirke, with Fannie McIntire, Marie Gilroy, and the full strength of the stock company in the cast. A novelty for this production is the special engagement of Charlotte Hunt for the character of Methuselah Miggs, which has never been played here by a young woman before.

Every seat at the Hollis Street was sold at every performance of The Little Minister by Maude Adams last week, and the advance sale is large.

Way Down East will conclude its Boston and its New England engagements at the Tremont this week with flying colors. The piece has been running ever since Aug. 15, and the business has been wonderfully good. Wednesday matinee there will be souvenirs.

The Sign of the Cross has been having a splendid engagement at the Museum, even if half of the audience never stepped inside a theatre before. This is the last week.

Sold out to-night has been the experience at the Columbia where Chauncey Olcott closes his engagement this week.

J. H. Stoddard in The Long Strike is the dramatic feature of the week at Keith's.

There is a general exodus from Boston to-day to see Richard Mansfield's fine performance of Cyrano de Bergerac at the New York. Ed Edgett, the dramatic critic of the Transcript, went on specially for the event, and J. H. Gilmour, the leading man at the Castle Square, also made the journey, which is a certain indication that a version of the play is in preparation at the Castle Square with him in the leading character.

George W. Maguire, of the Grand Opera House, has perfected an ingenious device, which ought to be a great boon to ushers. It is an electrical attachment which, placed near the letters on aisle seats, will reveal them when the house is in darkness, as is frequently the case after the curtain is up. It will soon be introduced at the Grand Opera House.

Rose Harrison's friends at the Castle Square have been sorry to hear of her illness at Washington, where she had gone for a brief visit while out of the cast.

Wallace Campbell, who is well remembered for his work here in the stock companies at the Grand Opera House and Grand Theatre, who is the White Horse company, which comes to the Boston 10, and his Boston friends are preparing a royal welcome for him on the opening night.

Kate Ryan has been specially engaged to appear at the Castle Square this week.

Joseph Jefferson conducted his rehearsals of The Rivals at the Boston and last night. His cast opened at Burlington, Vt., to-night. Wilton Lackaye and Elliott Page were given many social attentions in the course of the week.

New special fire alarm boxes have been placed in several of the Boston theatres during the past week, and Fire Commissioner Russell has been presenting bouquets, so to speak, at the managers of the houses.

Robert Elliot, who is playing leads with Chauncey Olcott, has been engaged to be featured with a Summer stock company at Buffalo.

Annie A. Andros and Frank Lynes have written a comic opera, which is to be produced by the Winchester Amateurs.

George W. Maguire and William Pierce, two minor bill posters who were charged with defacing the bill boards of one of the houses which does not employ union help, were held in nominal bail for the grand jury last week. Williams was also charged with malicious mischief in destroying the bill boards and with assault upon the manager. The case was held in great sympathy.

Woman Against Woman is in rehearsal at the Bowdoin Square, and Brother John at the Castle Square.

Marie Stone is in the city with her husband, W. H. McDonald, for the engagement of The Bostonians.

Sydney Booth is in Brookline on a visit to his mother, Agnes Booth-Schoeffel.

Mrs. E. F. Albee, who is at the Brunswick for several weeks, went on to New York last Wednesday.

Robert Edeson is the guest of Dr. J. P. Sutherland and wife (Edwina Greenleaf Sutherland) at their Commonwealth Avenue house, while he is in town for the run of The Little Minister.

Maurice Drake, of California, who has been spending several weeks with his sister, Frances Drake, sailed last week on a tour around the world.

Miss Drake's absence from the recent bills at the Castle Square has been greatly felt, and her many friends are looking forward with pleasant anticipation of her return, as she has proved to be one of the most valuable members of the excellent company.

Nearly every labor organization that met in Boston yesterday adopted resolutions denouncing the local theatrical managers, claiming that they have reduced the wages of their stage employees also for refusing to deal with the members of the Theatrical Mechanics' Union unless the latter accept the \$3 reduction of their weekly wages. The Sanitary Department Union, the Building Laborers' Union, the Water Department Union, the Brewers' Union, and a number of other organizations were present to assess their members for the benefit of the theatrical mechanics.

G. E. Lothrop, of the Bowdoin Square, was in Montreal and Quebec looking up strong plays for his house. He is now gone to New York and Philadelphia, after which he will make a Western trip.

JAY BENTON.

PHILADELPHIA.

Ada Rehan as Roxane in Cyrano de Bergerac—Opera and Stock Productions.

(Special to The Mirror.)

PHILADELPHIA, Oct. 3.

The Great Peace Jubilee will occur Oct. 26, 27, and will attract people from all over the country, making the week one of the most attractive and profitable of the season.

The most notable event of this evening was the production of Cyrano de Bergerac by Augustin Daly's company at the Chestnut Street Opera House, where it will remain the attraction for the week. Mr. Daly's version varies from the original, giving the greater prominence to Roxane instead of to Cyrano. Ada Rehan's Roxane is a revelation, and the entire cast excellent. The play has scored a success, and is elaborately staged. The cast has nearly forty characters, and in its leading parts is as follows: Cyrano de Bergerac, Charles Richmond; Christian, James Young; Comte de Guiche, Sidney Herbert; De Bret, Tyrone Power; Raguenau, William Owen; Lise, Irene Perry; the Duenna, Mrs. G. H. Gil-

bert; Roxane, Ada Rehan. Denman Thompson will follow Oct. 10. William H. Crane 24.

The Grand Opera House, under management of Charles M. Southwell, opened this evening in a blaze of glory. The immense building was packed to the dome to welcome the favorites of the Southwell English Opera company. The opera for the week is The Queen's Lace Handkerchief, superbly given under the baton of Sell Simonson, and the stage management of J. J. Jaxon. Next week Nelly. The first English production of La Boheme will soon be given here.

It is a credit to the Quaker City that our citizens have so ably supported the Shakespearean Festival, led by Joseph S. Haworth and Charles R. Hanford, at the Park Theatre, now in its third week. The receipts have gradually increased from night to night, and capacity is now the standing order. Hamlet is the bill this week, with Haworth in title-role and Hanford as the King. Next week closes their term in this city. The Park Theatre Stock company, headed by Eugene Blair and William Bramwell, will come Oct. 17, opening in Sardou's Helena.

The Royal Italian Opera company closed their two weeks of slim business at the Chestnut Street Opera House Oct. 1. It is a meritorious organization, but our citizens failed to appreciate it. Milton Aborn, general manager, has resigned from the company, the interests of which are looked after by William Thompson.

After a succession of failures, the Broad Street Theatre announces the opening of the regular season. Jefferson De Angella opening to-night in The Jolly Musketier. The star is supported by Van Rensselaer Wheeler, Winfield Blake, Ole Norman, Henry McDonough, Maud Hollins, Bertha Waitzinger, Helena Frederick, Edith Hendee.

The Rogers Brothers in A Reign of Error have done well at the Chestnut Street Theatre, this being their second and last week. Why Smith Left Home Oct. 10.

The Private Secretary is the attraction for the week at the Girard Avenue Theatre. George R. Edeson enacts Cattermole; Edwin Middleton, Rev. Dr. Spaulding, and the entire company gives a pleasing entertainment. For next week The White Slave.

The Auditorium has an attractive bill this week in Hyde's Comedians, with Helene Mora as the star. This company always attracts our best people, and their annual engagements are highly appreciated and worthy of the large patronage accorded them. Helene Mora was to have given us impersonations of Hamlet and Marc Antony, but they have been taken off, and she gives the descriptive baritone songs in which she is unrivaled in vaudeville. McIntyre and Heath, Hayes and Lytton, Montgomery and Stone, Reno and Richards, Lafayette, Canfield and Carleton, and the Goolmans, complete the programme.

The Forepaugh Stock company appear this week in Dad's Girl, always a popular and attractive feature. The leading lady, Carrie Radcliffe, proves her versatility by playing the soubrette role, aided by the efficient company. Business continues large, as the untiring efforts of the management are appreciated by the steady patronage of this popular house. The War of Wealth next week.

Lost in Siberia received its first representation in this city at the National Theatre this evening. It comes to us with striking printing, good company and picturesque scenery. October attractions here are Two Little Vagrants 10, Marie Walnwright 17, A High Born Lady 24, John Martin's Secret 31.

The Belle of New York, with Dan Daly, is in its third and last week at the Walnut Street Theatre. May Irwin in Kate Kip follows Oct. 10.

The Standard Theatre Stock company are doing Pawn Ticket 210 this week, opening to fair patronage. It is a creditable representation. The Strangers of Paris is in rehearsal for coming week.

The People's Theatre, after announcing A Sure Cure, substituted at the last moment Williams and Walker's Senegambian Carnival. This combination made an effort some weeks ago to play to \$1.50 audiences downtown, but attracted mainly a class of their own color. At this house the prices are 15 to 50. This is their last engagement in this city, prior to their European tour. When London Sleeps Oct. 10.

Dumont's Minstrels are playing to merry audiences at the Eleventh Street Opera House with unchanged programme.

Sell Simonson, musical conductor of the Southwell English Opera company, will open his studio in the Barker Building this week.

Colonel Joseph M. Bennett, owner of the Chestnut Street Opera House, died Sept. 29, at his residence in this city. The Fidelity Trust Company are the executors. A caveat has already been filed with the Register of Wills by his daughter, whom he had declined to recognize, stating that he had no children, and the opinion is that she has not been mentioned in the will. It is probable, therefore, that there will be interesting litigation in connection with the disposal of the estate.

The rumor that a musical amateur of this city has guaranteed to a symphony orchestra forty cents a year for seven years, with Walter Damrosch as leader, is absolutely without foundation and Mr. Damrosch knows nothing about it.

Plans have been filed for a new theatre, the Belmont, to be built by Browne and Bower in West Philadelphia. The plans contemplate a structure seating 1,300. The dimensions of the building will be 80 by 105 feet high. The stage is to be 36 feet wide and 30 feet high.

Charles A. Ellis' Grand Opera company, to open here on Nov. 30, at the Academy of Music will include Madame Melba, Fri. Terina, Madame Gaski, Mile. De Dussan, Mile. Behne, Mile. Toronto, Madame Matfield, Madame Van Caeteren, M. Bonnard, Signor Pandolfi, Herr Graus, Signor Soler, Herr Rialing, M. Van Hoose, Alvarez, Herr Max Stury, M. Benaude, M. Boudouresque, Signor de Vries, Herr Stehmann, Signor Viviani, and Leon Rains, with Walter Damrosch, Signor Seppilli and Herr Fried as conductors.

S. FERNBERGER.

WASHINGTON.

First Production of A Misfit Marriage and On and Off—Other Attractions—News Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 3.

Smyth and Rice presented to-night at the Columbia Theatre H. A. Du Souchet's three-act farce, A Misfit Marriage. A full house laughed heartily over the many amusing incidents arising from a queer mistake in a marriage ceremony, a mysterious personal encounter, a humorous Mardl Gras escapade, and other mirth provoking episodes. The cast:

Jules Barton	Max Figman
Judge Beamish Potter	Clayton White
Dr. Peter Butler	Frank N. Kendrick
Charles Ten Eyck	A. J. Edwards
Captain Zebadiah Dupont	Henry Herman
James Topper	Malcolm Bradley
Billy Crandall	Thomas Meguire
Henry Daubigny	James Gilmore
Police Sergeant	George Grace
Madame Augustine Dupont	Ina Hammer
Viola Ernestine Marquand	Lucile Nunn
Georgiana Potter	Katherine Mulkins
Felicia Crawford	Annie Harrington
Connie O'Leary	Millie James

The story: Jules Barton goes to the office of Judge Beamish Potter to be married to Viola, a daughter of Madame Dupont. Barton thinks he recognizes in the judge a man with whom he had a fight the night previous, and whom he believes to be a noted French duelist. Among those that come to the judge's office is a young man, Charles Ten Eyck, in love with Viola and beloved by her. He enters a strong protest against the marriage into which Viola is being forced by her mother. Georgiana, the judge's daughter, who had been a former sweetheart of Barton's, and who had a falling out with him over some trivial misunderstanding, is also of the party. In addition there is a fussy old uncle of Barton's, a "fresh" office boy, and a pert maid.

The marriage ceremony after several interrup-

1879.

1899.

A SUPERB PUBLICATION.

Early in December THE DRAMATIC MIRROR will celebrate its twentieth birthday by issuing a magnificent Anniversary Number, which will also be the Christmas Number for the current year. It will be the most notable theatrical publication ever issued, and its circulation will be continental. All plans for the Anniversary-Christmas MIRROR have been perfected, and work upon it is

NOW UNDER WAY

Scores of artists and illustrators have furnished appropriate work for this number, and it will be the most elaborately pictured publication ever put forth by THE MIRROR, which has always been noted for its artistic features. Many historical articles of great interest to the profession of the theatre are to add solidity to the publication, and these will have special illustrations that will greatly increase their value.

THE AMERICAN THEATRE

will be reflected in the pages of the Anniversary-Christmas MIRROR from every view-point. In its advertisements it will index the business side, and its reading pages will contain portraits and other illustrations that will describe the artistic side of the stage.

THE ANNIVERSARY-CHRISTMAS MIRROR

will be a credit to the American Theatre, as well as an ornament to contemporary journalism, and no one in the profession can better fix artistic or business status than by making sure of representation in its pages. The position of THE MIRROR is unquestioned. Its achievements have given it the proud place it holds. It purposes on its twentieth anniversary to give such token of its supremacy in the field of dramatic journalism as will cast in the shade all of its previous holiday efforts.

THE TIME IS SHORT

for the making of arrangements to be included in the pages of the forthcoming number. Many advertisements and portraits have already been placed for it. Precedence in position and prominence is naturally given to the earlier applicants. Now is the time to secure a good position in its pages.

tions is completed, and Barton rushes away with his bride. It turns out, however, that in the confusion the judge has married Barton to Madame Dupont Viola's mother. The second act takes place at Madame Dupont's house, where, of course, consternation reigns supreme when the mistake is discovered. Matters are further complicated by the unexpected appearance of a former husband of Madame Dupont's, a gruff old sea captain, whom every one supposed to be dead. His return apparently releases Barton from the awkward marriage, when an adventuress to whom the sailor had been married before he contracted the alliance with Madame Dupont arrives on the scene and confusion once more prevails. The tangle is finally straightened by all the parties meeting at the judge's office again, where all records of the marriage are destroyed. Barton concludes that he has all along really loved his old sweetheart Georgiana, releases Viola, who quickly is taken in charge by Charles Ten Eyck, while Barton's uncle appropriates the buxom widow. The interpretation was in the hands of an excellent company. Max Figman, Clayton White, Frank N. Kendrick, Henry Herman, A. J. Edwards, Thomas Meguire, James Gilmore, Ina Hammer, Lucile Nunn, Katherine Mulkins, and Mile James, the last a clever and talented Washington girl, were particularly successful. Burr McIntosh in the first production of A War Correspondent will follow.

To-night also witnessed the first American presentation of On and Off, an adaptation from Alexandre Bisson's Le Controleur des Wagons-Lits. The event occurred at the Lafayette Square. The cast:

George Godfray	Edward Holland
Alfred Godfray	Fritz Williams
Brunaire	Samuel Reed
Dominique de St. Pierre	Byron Douglas
Martel	James Kearney
Randolph	Reuben Fax
Madeline Godfray	Amelia Bingham
Madame Brunaire	Maggie Fisher
Madame Martel	Anita Roth
Rosa Martel	Katherine Florence
Lisette	May Lambert
Julie	May Gallyer
Allice	Augusta Glose

The story revolves around a man who spends three days of each week out of town and accounts to his family for his absence by saying that he is a sleeping car inspector and his duties in that capacity keep him away. The object, however, of his trips to the country, is a lovely young woman to whom he has engaged himself to be married. Being seriously in love with her and having no idea of any difficulty arising to prevent him from securing a divorce, he confidently informs her that the divorce has been granted, and with this complication as a starter many others follow in rapid succession. The Cuckoo next week.

Viola Allen's appearance here in Hall Caine's The Christian was tremendously successful. Nothing approaching the business of the week has ever occurred here at regular prices. The receipts were over \$11,000. The interest in the star and play was pronounced from the start, and the seating capacity of the New National was sold nightly before the doors were opened. The Saturday matinee took in \$1,852.

Why Smith Left Home is at the New National

Theatre this week, opening to a large audience. The production proved exceedingly enjoyable and won out from the start. A cracker jack company, comprising Maclyn Arbuckle, Fred W. Peters, M. R. Snyder, Frank L. Hatch, Maurice Darcy, Harry Rose, Marion Giroux, Annie Yeaman, Blanche Chapman, Sadie Kirby, Rose Snyder, Jessie Conant, and Dorothy Usner, made fun in large and agreeable chunks. De Wolf Hopper in The Charlatan will follow.

Gayest Manhattan filled the Academy of Music. The merry burlesque is brimful of bright song, smart dances, a host of pretty girls, and clever comedians. The principals include Sol Alken, Frank Gardner, James A. Kierman, Ada Deaves, Jennie Lewis, Jean McIlmoyle, and Alta de Kerwen. Williams and Walker's Colored Sensation next week.

It is stated by a member of the Washington Light Infantry Corps Board of Governors that there is a likelihood of John W. Albano becoming again the manager of the Grand Opera House, now closed for the want of a tenant.

Walton Bradford, of this city, has been engaged as treasurer of Viola Allen's company.

Frank B. Metzgerott and James Paxton Voorhees are exhibiting the war-graph at Metzgerott Hall. Mr. Voorhees delivers descriptive lectures with much oratorical effect. JOHN T. WARD.

ST. LOUIS.

Colonel Hopkins' New Theatre—Many Attractions and Good Business.

(Special to The Mirror.)

St. Louis, Oct. 3.

Shenandoah at the Olympic Theatre last week proved to be a big winner. The spectacular and scenic effects were realistic and exciting. The two leading people, Mary Hampton and Maurice Barrymore, interpreted their roles most acceptably, while the others of the cast helped to make Shenandoah one of the most interesting of war plays.

Last night What Happened to Jones commenced an engagement to a good house. George C. Boniface, Jr., as Jones, put much fun into his part, and the others of the company were not slow to help him.

The Empire Theatre company in The Conquerors is at the Century for another week. The attendance last week was not large, owing to the severe criticisms of the play by the press.

The Grand Opera House had crowded houses last week, when The Wife was given. Catherine Campbell was particularly strong in her part of Lucille Ferrant and received special mention for her good work. Gus Weinberg was also specially strong as Jack Dexter.

Yesterday Jane was produced before two crowded houses. The vaudeville programme included Corinne, Billy Carter, De Hollis and Valora, the biograph, and other strong cards.

The Columbia did a fine business last week with Madam Taviary, the Deitorella, James Thornton, Elston and Errol, and others on the bill. Yesterday two large audiences saw the new programme. The list included John C. Rice and Sally Cohen, Clivette and Madame Clivette, McBride and Goodrich, Maud Courtney, W. T. Carleton, James Thornton, the Ranelles, and Powers and Hyde.

The stock company at the Imperial, in a revival of Hazel Kirke, drew fine audiences last week. Some especially effective acting was done by Miss Seligman, Lawrence Hanley, Miss Reed, and the rest of the cast. Yesterday The White Squadron, with the original scenery and costumes, was given. The full strength of the company appeared in the cast, and fine performances were given before two large audiences.

On the Wabash drew large and well pleased audiences at Havlin's last week. Yesterday two very large audiences were enthusiastic over Remember the Maine. The company is excellent and the scenic effects quite elaborate.

Fred Rider's Moulin Rouge Burlesquers played to big audiences at the Standard last week. Yesterday Miaco's City Club presented its two burlesques and long list of clever vaudeville performances to two big audiences.

The St. Louis Exposition continues to draw crowds. Sousa and his band delight thousands. There have been changes made during the past week in the management of two theatres. Manager Worrell succeeded Lew Parker at the Grand Opera House, and A. L. Levering was sent over here from New York to succeed Mr. Worrell. Mr. Worrell's knowledge of both the vaudeville and dramatic lines will make him a valuable man for the Grand Opera House. Mr. Worrell has become very popular for the short time he has been here.

Mr. Parker has not as yet made known his plans for the future although it is strongly suspected that he will be Colonel Hopkins' right hand man here, in case his deal for a new theatre materializes.

Manager Salisbury, of the Columbia, was in the city last week from Chicago.

Colonel J. D. Hopkins was here nearly all last week perfecting his plans for a new theatre. As yet he has kept the location a secret, but it will be known very soon, when work either in building or altering will be commenced.

Jay Weaver, a St. Louis boy and son of Henry Weaver, manager of the Planet's, went on in a whistling specialty at the Columbia last week and made quite a hit.

Manager William Garen, of Havlin's, had a man arrested last week for cutting the Spanish flag from the posters of Remember the Maine. He was fined \$5, but execution was stayed on promise of good behavior.

Grace Hazard, of St. Louis, and her monster St. Bernard dog have joined Lost, Strayed or Stolen company. She will play a soubrette role, and the dog will also have a part.

Ed Clifford hereafter will do the dramatic work on the St. Louis Chronicle.

W. C. HOWLAND.

CINCINNATI.

Nat Goodwin at the Grand—The Stock Companies—Other Bills.

(Special to The Mirror.)

Cincinnati, Oct. 3.

The regular season at the Grand was inaugurated to-night by Nat Goodwin in a splendid production of Nathan Hale. There was a good audience that was generous in its applause. Maxine Elliott made a charming leading woman, and Mr. Goodwin was further assisted by an excellent company, including Messrs. Handysides, Ingersoll, Oberle, O'Brien, Hall, and Budd, and Gertrude Elliott, Hattie Russell, and Estelle Mortimer.

The Nellie Stock company began the second week of its engagement at the Pike yesterday in the sparkling comedy, Nancy and Company. The play was cast to good advantage, and gave excellent parts for James Neill, Hershell Mayall, Blanche Chapman, and the others. The new members of the company bid fair to soon become as popular as are their fellows.

Commencing yesterday afternoon the Walnut has Joseph Arthur's latest drama, On the Wabash. It deals with life in the southern part of Indiana, and is replete with telling situations. It was greeted cordially, and will draw large houses. The company is under the management of Edward C. White.

Mrs. Keene's Stock company appeared yesterday in a revival of The Danites, at Robinson's, playing to an audience that filled the theatre. The company gave an even and interesting performance.

The Silver King is the bill of the Brady Stock at the Star this week. It was acted by request and crowded the house.

Heuck's has Gettysburg, presented by a company headed by Frank G. Campbell, the author of the drama.

The Murray and Lane Cincinnati Opera company began its season at the Auditorium to-night in The Mascotte. The company contains all the people who have been singing at Chester Park for the last three weeks, including Bernice Holmes, Fred Frear, George Miller, and Tom Greene, reinforced by Adelaide Norwood, who

will alternate with Clara Lane in the prima donna roles. Mr. Murray has received assurance of hearty support, backed by season subscriptions from prominent Cincinnatians, and the outlook is most promising.

Mr. and Mrs. J. K. Murray (Clara Lane) were the guests of the Avondale Athletic Club Saturday afternoon, and participated in an informal musicale.

Thomas Engleison has severed his connection as business manager of the Keene Stock company, and has gone to Chicago. He is succeeded by C. W. Vance, the present stage director. Florence Modena left the Nellie Stock company last week.

Photographs of Selma Herman were given away at the Star last Monday and Friday, and this week Jack Webster's pictures will be the souvenirs on Monday and Friday nights.

The German Stock company began its weekly Sunday night performances last night in Die Grossadmiral. In the company are Adolf Heine, Rudolf Hock, Hans Loebel, Emmy Borowska, Mueller Fabricius, Fri. Bley, Ernest Schmidt, Frau Schwirzschina, and Fri. Schmid.

WILLIAM SAMPSON.

BALTIMORE.

This Week in the Monumental City—Lycum Stock Company in Niobe—Gossip.

(Special to The Mirror.)

Baltimore, Oct. 3.

Creston Clarke has always been a favorite here, not only on account of his own merit and ability, but in a measure perhaps because he is the son of John Slesper Clarke and a nephew of Edwin Booth, both of whom came from our city. Therefore when Mr. Clarke appeared at Ford's Grand Opera House this evening he was greeted by a large and representative audience. The play selected was The Marble Heart, which gave the young actor opportunity to display his exceptional ability. Adelaide Prince rendered charming support, and a competent company assisted. During the week David Garrick, The Last of His Race, The Fool's Revenge, Ruy Blas, and The Bells will be presented. Mr. Clarke will be followed by Louis James, Kathryn Kidder, and Frederick Warde.

May Irwin kept her audience in roars of laughter at the Academy of Music to-night, when she presented Kate Rip, Buyer. Miss Irwin was as funny as ever, and her first-class company contributed no little to the general amusement. In the cast were Joseph Sparks, Mlle. Pilar-Morin, Jane Burby, Marcia Treadwell, Vivian Blackburn, Helen Brackett, Miss Palmer, Miss May, Roland Carter, Mr. Holland, Louis Martinetti, U. M. De Silke, Steve Miller, and Mlle. Alesia. Adah and Augustin Daly's company in Cyrano de Bergerac next week.

The play at the Lycum Theatre this week is Niobe, presented by the Lycum Theatre Stock company in a thoroughly satisfactory manner. Jennie Kennark in the title-role was natural and effective, and Scott Cooper made a first-rate Jefferson Thompson. The cast included Peter Amos Dunn, John Craven, Corney Griffen, John Flood, Phineas Innings, Frank Rolleston, Mr. Silox, Mr. Dwyer, Jefferson Thompkins, Scott Cooper, Niobe, Jennie Kennark, Carolyn Dunn, Grace Mae Lamkin, Helen Griffen, Leonora Bradley, Hattie Griffen, Beth Franklin, Beatrice Silox, Miss Hammock, Miss Milton, Miss Rivers, Mary, Miss Spencer. Next week A Social Highwayman.

At the Holiday Street Theatre Two Little Vagrants is the attraction, with Mildred Holland in the role of Fan Fan. Miss Holland is surrounded by a very good company, and the performance is an enjoyable one. Lost in Siberia will follow.

The Passion Play, illustrated by moving pictures and lectured upon by Professor Skelley, is quite an attraction at Music Hall.

HAROLD RUTLEDGE.

DEATH OF CAROLINE MISKEL HOYT.

Caroline Miskel Hoyt, wife of Charles H. Hoyt, died in childbirth last Sunday morning at her home, 25 East Thirtieth street, New York city. The new-born son died also. About four weeks ago Mr. and Mrs. Hoyt returned from Europe and spent a week at their summer home at Charlestown, N. H. Since then they have lived in New York, and Mrs. Hoyt was apparently in good health till two or three days ago, when she began to suffer from an acute attack of kidney trouble. About 10 o'clock on Sunday morning her condition became alarming. Dr. Robert Watts, of 45 West Thirty-sixth street, was hastily summoned and found her unconscious. Dr. Watts immediately sent for other physicians, having previously arranged for a consultation, but despite everything that could be done in the way of medical skill the patient failed to regain consciousness, and died in convulsions about 11 A.M.

Mrs. Hoyt's maiden name was Caroline Miskel Scales. She was the daughter of the late C. C. Scales, and was born at Covington, Ky., on Sept. 15, 1873. When she was about eighteen years old she decided to go on the stage. At first there was objection on the part of her parents, but she finally obtained their consent, and came to New York with a letter of introduction to Augustin Daly. Mr. Daly engaged her for walking parts. She adopted her mother's maiden name of Miskel, and was known in theatrical circles as Caroline Miskel. In the course of her two years' engagement at Daly's she appeared as Phoebe in As You Like It and as Maria in The School for Scandal.

Subsequently she joined Robert B. Mantell's company and played Marguerite in A Face in the Moonlight. Having attracted the attention of Charles H. Hoyt, she was next engaged to play Ruth, the parson's daughter, in A Temperance Town, and made her first appearance in that role on Sept. 18, 1893.

On March 1, 1894, she was married to Mr. Hoyt, whose first wife, Flora Walsh, had died on January 22, 1893. She retired from the stage for a while, but returned to the footlights to star in A Contented Woman, which was written by Mr. Hoyt to satirize the advent of women in politics. Mrs. Hoyt's role was that of Grace Holmes, and she played the part successfully throughout the season of 1894-95, and then announced her intention of retiring to private life in order to devote herself wholly to her home interests. With the exception of her appearances during a short revival of A Contented Woman, she never acted again.

It is said, however, that Mr. Hoyt was writing a play for her which was to be called A Dog in the Manger, and that she intended to return to the stage in this play. Her mother, Mrs. Mary Scales, and her sister, Miss Sarah Scales, were both at her bedside when she died. The funeral is to take place at Mr. Hoyt's house in Charlestown, N. H., on Tuesday afternoon, and the funeral party was to leave the Grand Central Station at 8 o'clock this (Tuesday) morning.

Mrs. Hoyt was one of the most beautiful women on the American stage, and was a universal favorite among those who met her in private life. Her death will be greatly deplored by thousands to whom she had endeared herself during her brief career.

Johnstown (Pa.) Opera House is Johnstown's best Theatre. Good time open. Terms reasonable.

THE LONDON STAGE.

GAWAIN'S GOSSIP.

Productions and Revivals in London—Forbes Robertson's Mild Macbeth.

(Special Correspondence of The Mirror.)

LONDON, Sept. 24.

Since I last had the pleasure of addressing you we have had quite a mixed week, historically as well as socially and internationally. Thus, we have had our newest Macbeth at the Lyceum; the production of a so-called comic opera, The Royal Star, at the Prince of Wales; the revival of an old-time, strange, coffin-kind of drama called The Angel of Death; the return of Mr. and Mrs. Kendal to the London stage, and your lovely Ellen Beach Yaw's wonderful top note, which is causing even more talk in this city than Mary Jane's was wont to do.

First, as to the brand-new Macbeth. This is, as you may guess, that intense enthusiast, Forbes Robertson, who, with Mrs. Patrick Campbell as his leading lady, has just started a new tenancy of the Lyceum during Irving's absence on tour. After the enormous success Forbes Robertson made by his very human Hamlet last year, expectation, of course, ran high concerning his impersonation of the guilty Thane of Glamis, afterward ditto of Cawdor, afterward King of Scotland. Well, not to further beat about the bush, I must say that, like many others, I am in some measure disappointed with this new Macbeth. It, of course, gives evidence of earnest study and original thinking, as any work of this intellectual actor, sometime picture painter, is always bound to do. Also, of course, there is no chance of not hearing the text, for this actor's voice is, perhaps, the finest now on tap upon our native stage. But, sooth to say, the new Macbeth is not worthy of an actor of such power and distinction. It is for the most part a meek, not to say milk and watery, Macbeth; a soft-treading, wheedling, catlike kind of Macbeth; a Macbeth of less martialness than hysteria. Only once or twice does this Macbeth show any touch of that rugged ferocity which was undoubtedly a part of his character—notably when, driven into a corner, as it were, by the double appearance of the blood-reeking Banquo at the celebrated soiree, he defies that highly respectable spectre to his glistening teeth. The impersonation is interesting from its sheer originality, not to say audacity—for this usually fine actor makes Mac even more of a craven than Irving did, and that is saying a great deal. Give me the powerful, straight-from-the-shoulder Macbeths of the late Charles Dillon, William Creswick, Barry Sullivan, and, above all, Samuel Phelps, who was far and away the best Mac of our time, and he was a brainy actor as well as powerful. To sum up, the new Macbeth, although wonderfully and realistically garbed, is to my thinking badly made up. Not only is his fell of hair, as he himself calls it, of a deep red hue, but the arrangement of this and of his ditto colored beard makes him look like the pictures of that other criminal, the late Judas Iscariot. This, however, is preferable to the make-up Forbes Robertson adopted, I am told, when he first tried this character in the country a few months ago. It is to be hoped that Forbes Robertson will ere long shunt his tranquil study of this brutal bully and murderer, and either revive his delightful Hamlet or hurry up his promised production of Othello.

For Mrs. Patrick Campbell's Lady Macbeth a sentence will suffice. It is not a bit like it. It is plaintive, not to say lachrymose. It is even pathetic at times; but it is not the fiercely ambitious and afterward remorseful woman that W. S. drew. Nor can Mrs. Pat yet speak W. S.'s language as it needs to be spoken. In short, she gives quite a late nineteenth century study of this character of the days of the early tenth—for this murderous King and Queen were, as you will remember, coeval with England's Edward the Confessor. The one big success in this melodrama was achieved by your native actor, Robert Taber, whose Macduff was a splendidly virile and truly human performance and quite the best thing he has yet done here. Commend me also to the Banquo of Bernard Gould, otherwise Bernard Partridge, the artist. But enough of Macbeth; now to another creepy mixture.

This other creepy mixture is the aforesaid old-time thriller, The Angel of Death, which has been revived this week at that ancient melodrama emporium, the Surrey, in the Blackfriars Road. The reviver is the theatre's lessee, George Conquest, who adapted the work from the French some thirty-seven years ago and produced it at the Grecian, formerly known to London archaeologists as the "Eagle Saloon," where the great Robson made his first appearance on the stage as a comic singer for a few shillings per week and a few drinks per night. This Angel of Death, at one time called The Angel of Midnight, also appeared in other versions in the early sixties at many another suburban house, and in our youth it was wont to freeze our young blood, to make our knotted and combined locks to part, and each particular hair to stand on end like quills upon the fretful whistlans! Now, however, there is nary thrill in it, so stilted and old-fashioned does it seem. As the Angel shapes now she appears to be quite a Fregoli for quick changing. Thus, first in a white shroud she enters into a compact with a doctor, promising to let his mother live in something like Methuselah fashion if he will cease on certain occasions from saving by his science the lives of so many patients. Next in a kind of walking dress she essays to slay the doctor's sweet-heart's father, but later kindly annihilates his rich uncle instead. Anon, garbed in a magnificent modern ball dress, she, being presumably short of victims, causes a duel to take place, and, hey presto! she then appears on the dueling ground disguised as a snow sweeper and causes the chief villain, alias Captain Satan, to fall mortally wounded. Finally she dons wedding apparel and, attending the nuptials of the more and more perplexed doctor, makes him opt, the artful mix! between his mother and his bride for her next victim. The poor doctor, wearing a worried look, has recourse to prayer, a proceeding which, I am sorry to say, he appears to have scorned hitherto. Whereupon the Angel of Death spares both ladies and, accompanied by a few other angels, flies heavenward on patent wires invented by that Angel's adapter.

The new Prince of Wales' musical affair, The Royal Star, unhappily did not turn out a second La Poupée, which highly amusing work had just finished a 700 nights' run at this house. The Royal Star is in some measure a story of the stage, and it has been

James Kyrle MacCurdy

AT LIBERTY Oct. 34, Juveniles, Light Comedy.

James Kyrle MacCurdy as Mortimer Drew was an ideal hero, and never for an instant took advantage of the many chances given him both in lines and situations to over act.

—Boston Globe.

Mr. James Kyrle MacCurdy gave a very careful and painstaking performance as Mortimer Drew, the hero, and was warmly praised for his work. —Boston Herald.

Address missing.

built up by Ordonneau, of Paris, and F. Richardson, formerly theatre-named "S. H. Courte," of London, with music by a new French composer, Justin Clerice. As far as the building of the story is concerned, that appears to have been somewhat unnecessary. They might just as well have dropped a few songs into artful old Boucicault's adaptation, The Life of an Actress, of which play The Royal Star is a counterpart, minus its strength. The new work pans out rather thin, but barring its weak first act it is not without amusing material and may, like many another first-night failure of the musical kind, be worked up into quite a presentable entertainment. It is to be hoped so, for Manager Lowenfeld has secured the finest cast to be got for money, including Willie Edouin, who is very funny as an old-time Crumple-like actor; Lottie Venne, Clara Jecks, Courtice Pounds, Fred Storey, Ada Blanche, and Norman Salmond. Moreover, the music is always pretty and melodious and the scenery and dresses, of the early thirties period, are picturesque in the extreme.

One of the most delightful playgoing experiences I have had of late was the revival of Gilbert and Sullivan's two early works, The Sorcerer and Trial by Jury, at the Savoy on Thursday. It was pleasant to renew acquaintance with a couple of such artistic and cheering pieces after so much samplings during the last few years of certain so-called "musical comedies," doubtless so described because their music is often trashy and their "comedy" non est. Even these two early efforts of the greatest librettist and the finest humorous composer of our time team with delightful quaintness both in words and music. Very fine performances were given by Walter Parnmore as the Sorcerer in the first-named piece and the Usher in the second, and by H. A. Lytton as the Vicar and the learned Judge. In The Sorcerer the other chief actors were Robert Evett, an excellent tenor, from your side methinks; Ruth Vincent, a sweet soprano, and that fine acting contralto and old Savoy favorite, Rosina Brandram. Both pieces were enthusiastically welcomed, whereas D'Oyley Carte, who has had several failures of late, seemed happy, and even Gilbert graciously smiled upon us when he took his call.

Little Miss Nobody, as written by H. Graham and set to music by Arthur E. Godfrey, son of Bandsman Dan Godfrey, has been successfully produced at the Lyric with a fine cast, including Lionel Brough, Yorke Stephens, and Kate Cutler. This piece teems with mock Scotch humor after the manner of W. S. Gilbert's screamer, Engaged.

You will be sorry to learn that owing to the illness of a near relative Mrs. Potter has just been called away to France while studying the character of the beautiful but wicked Miladi in The Three Musketeers, which Sydney Grundy is preparing for Beerbohm Tree. The above-mentioned relation is Mrs. Robert McLane, widow of the late United States Minister in Paris.

Some time ago, as I told you, George Alexander arranged to produce one of these days a new adaptation by young Justin McCarthy of that old favorite Feceter drama, The Duke's Motto. Now, lo and behold you! Charles Wyndham, who returns to the Criterion next Wednesday, threatens to do a Duke's Motto play when he opens his new theatre in the Charing Cross Road.

Edward Terry has just settled to return to his theatre (Terry's) next January with the new play written for him by young George Bancroft and entitled What Will the World Say? Terry's clever young son Herbert, who has been dangerously ill, is now convalescent and has returned to the cast of What Happened to Jones, which is going strong at the Strand.

I regret to announce the death of Henry Walsham, long a popular comic opera tenor, and of George Weymark Craig, whom old-timers will remember as manager for E. T. Smith at Cremorne and elsewhere and husband of that saucy dancer of the early sixties and seventies, Esther Austin. Poor Walsham had had a terribly rough time of late years, and the eccentric but ever kindly-hearted Arthur Roberts, who had just given Walsham a long engagement, is raising a fund on behalf of the widow and three children. Perhaps some of poor Walsham's English comrades now on your side might like to assist. Poor Craig, who was much older than Walsham, had also fallen on evil times, alas!

Albert Chevalier will produce his new musical play, The Land of Nod, at the Royalty to-night for the first time in London. The Transit of Venus, which has caused some sensation on the road by reason of certain naughty posters, makes its first appearance in London at the Queen's, Crouch End, on Monday. Beerbohm Tree has just engaged Lewis Waller and Franklin McLeay for another three years. The three hundredth performance of The Little Minister takes place at the Haymarket next Tuesday. It will be followed anon by Henry Arthur Jones' new comedy, which he at present calls The Manoeuvres of Jane. Next week I hope to give you full details of The Topsy Turvy Hotel and The Elder Miss Blossom, just produced respectively at the Comedy and the St. James'. Meanwhile I may tell you that in the last-named play Mrs. Kendal has scored a big hit.

GAWAIN.

RUSSIAN OPERA IN NEW YORK.

M. E. Medwedieff, late leading tenor of the court opera houses of St. Petersburg and Moscow, and a number of his fellow countrymen in this city have formed a company to present here the works of famous Russian composers in their native tongue. Sixty members of the new organization will appear in a grand concert at the Academy of Music next Sunday evening.

SPECIAL RATES SOUTH.

The Southern Railway announces special low rates to Asheville, N. C., account of Liquor Dealers' Association, October 10 to 14. Medical Association Mississippi Valley, Nashville, Tenn., October 11 to 14. Christian Church Convention, October 13 to 21. For full particulars call on or address Alex. S. Thweatt, Eastern Passenger Agent, 271 Broadway, New York.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,

EDITOR AND SOLE PROPRIETOR.

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CURRENT AMUSEMENTS.

Week Ending October 8.

New York.

METROPOLITAN (Third Ave. and 142d St.), IN OLD KENTUCKY.
OLYMPIC (Third Ave. bet 139th and 140th Sts.), NEW YORK, JR.
HARLEM OPERA HOUSE (139th St. bet Seventh Ave.), KILPATRICK-CHAMBERLIN CO. IN THE NOTE AND THE FLAME.
HARLEM MUSIC HALL (139th St. bet Seventh Ave.), VAUDEVILLE.
COLUMBIUS (139th St. bet Lexington Ave.), FOLGER CAFE.
PLEASANT PALACE (56th St. bet Lex. and Third Ave.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CANNON HALL (Seventh Ave. and 57th St.), CLOSED.
OLYMPIA (Broadway and 40th St.), CLOSED.
LYRICO (Broadway and 44th St.), CLOSED.
AMERICAN (Eight Ave. and 43d and 41st Sts.), PATIENCE.
MURRAY HILL (Lexington Ave. and 41st St.), THE YOUNG WIFE.
BROADWAY (Broadway and 41st St.), FRANK WILSON AS THE LITTLE CORPSE—10 to 11 Times.
EMPIRE (Broadway and 40th St.), JOHN DREW IN THE LEASE—8 to 10 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), CLOSED.
THE GARDEN (Broadway and 39th St.), YAMBER DOUGLAS DANCY—8 to 10 Times.
KNICKERBOCKER (Broadway and 39th St.), DE WOLF HOFFER IN THE CHAMBERLAIN—10 to 11 Times.
HERALD SQUARE (Broadway and 36th St.), HOTEL TOPSY TURVY—1 to 5 Times.
GARRICK (36th St. bet Sixth Ave.), A DAY AND A NIGHT—10 to 11 Times.
KOSTER & MALL'S (145-146 West 34th St.), VAUDEVILLE.
MANHATTAN (1890-1897 Broadway), THE TURTLE—35 to 45 Times.
THIRD AVENUE (Third Ave. and 31st St.), MONTE CRISTO.
ELIOT (1890 Broadway), SAN BERNARD IN THE MARQUE OF HICHMAN—14 to 21 Times.
WALLACE'S (Broadway and 30th St.), ALICE NIELSEN IN THE FORTUNE TELLER—5 to 14 Times.
DALY'S (Broadway and 30th St.), THE RUNAWAY GIRL—45 to 55 Times.
WHEAT AND FIELDS (Broadway and 29th St.), BURLY-BURLY—20 to 30 Times.
SAN T. JACK'S (Broadway and 29th St.), BURLINGAME.
FIFTH AVENUE (Broadway and 29th St.), CHARLES COCHRAN IN THE ROYAL ROSE—10 to 11 Times.
THE GARDEN (Madison Ave. and 27th St.), RICHARD HANFIELD IN CYRANO DE BERGERAC—1 to 7 Times.
MADISON SQUARE GARDEN (Madison and Fourth Ave., 26th and 27th Sts.), THE FLOOD SNOW.
MINKER'S (313-314 Eighth Ave.), THE NIGHT OWL.
MADISON SQUARE (34th St. bet Broadway), A BRACE OF PASTORALS—17 to 24 Times.
LYCEUM (Fourth Ave. bet 33d and 34th Sts.), E. H. BOWEN IN THE ADVENTURE OF LADY UMBALA—35 to 45 Times.
EDEN MUSEE (West 13d St. bet Sixth Ave.), PICTURE IN WAX—COMEDIES AND VAUDEVILLE.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), BROTHERS STEIN IN GOING TO THE RACES.
PROCTOR'S (33d St. bet 6th and 7th Ave.), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.
IRVING PLACE (Southwest cor. 13th St.), THE LEPIDOTARIAN IN THE GOLDEN BLOSSOM—21 to 30 Times.
FOURTH ST. (142d St. bet Sixth Ave.), HAVELY'S AMERICAN-EUROPEAN NIGHTS.
KETTER'S (East 14th St. bet Broadway), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), SPORTING LIFE—9 to 10 Times.
TONY PASTOR'S (Tenth Avenue Building, 14th St.), CONTINUOUS VAUDEVILLE—12:00 to 11:00 P. M.
DEWEY (135-137 East 14th St.), AL. BARNES CO.
STAR (Broadway and 13th St.), HAVE YOU SEEN SMITH?
GERMANIA (147 East 9th St.), DAN CORNER GROCER.
LONDON (335-337 Bowery), WHEAT'S DANCY DUCKS CO.
PEOPLE'S (100-102 Bowery), CURA'S VOY.
MINKER'S (100-102 Bowery), THE GAY MANQUERADER.
TRALLA (48-49 Bowery), THE HENRY DRAMA.
WINDSOR (48-47 Bowery), THE HENRY DRAMA.

Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), CLOSED.
PARK (333 Fulton St.), LOST IN NEW YORK—3d Week.
HYDE AND NEWMAN'S (340 to 359 Adams St.), VAUDEVILLE.
AMERICAN (Driggs Ave. and South 4th St.), CLOSED.
GRAND OPERA HOUSE (Elm Pl. bet Fulton St.), EDGAR GIRARD IN NATURAL GAS.
UNIQUE (194-196 Grand St.), THE NOTE CARO GIRL.
THE AMPHION (437-441 Bedford Ave.), ROYAL ITALIAN OPERA TROUPE IN REPERTOIRE.
LYCEUM (Montrose Ave. and Leonard St.), THE STOWAWAY.
STAR (331-337 Jay St. bet Fulton St.), SAM DEVER'S TROUPE.
EMPIRE (101-107 South 6th St.), NEW CITY SPORTS.
COLUMBIA (Washington, Tillary and Adams Sts.), FRANK DANIELS IN THE IDOL'S EYE.
GAYETY (Broadway and Middleton St.), WM. H. WOOD'S MYSTERY.
ELIOT (Smith and Livingston Sts.), JAMES-KIDDER-WARDE ALLIANCE IN REPERTOIRE.
MONTAUK (335-337 Fulton St.), THE RUDE EJECT.
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

Broadway attractions, as a rule, illustrate the metropolitan character of New York. On that Broadway of the East Side, the Bowery, and in other localities

away from the well-to-do centre of town, the cosmopolitan nature of the city is more clearly shown in theatres where representatives of many races have their own amusements. The announcement that the Russian colony in New York purposes to organize an opera company to be devoted principally to the works of Russian composers newly illustrates the variety of this city's population.

SPECULATIVE MERELY.

IN the Atlantic Professor MARK H. LIDDELL suggests: "I would not say that we have already lost SHAKESPEARE, or that we shall lose SHAKESPEARE within the space of a generation. What I would say is that we can lose SHAKESPEARE, and more easily, too, than we think. We English-speaking people have already been advised to abandon CHAUCER—in a journal, it is true, whose advice is not usually worth the taking; but such straws show the way the current sets. Perhaps it will be some time before any one will boldly tell us to give up SHAKESPEARE and thus show that SHAKESPEARE is already practically given up. But if it is true that we have lost CHAUCER as popular literature, that we have lost SPENSER as popular literature, that we are losing MILTON as popular literature, how shall we ultimately escape losing SHAKESPEARE?"

The foregoing might possibly pass current as a theory were it not that even a theory is supposed to be a mental scheme based on principles verifiable by relative facts observed—or, as some one has defined a theory, "a rational explanation that agrees with all the facts and disagrees with none." Professor LIDDELL's suggestion is merely speculation of a very loose sort.

What is there in CHAUCER in his best published form that can be called "popular literature?" And what though SPENSER and MILTON have passed or are passing out of the ken of all save scholars and students? All this has nothing whatsoever to do with SHAKESPEARE, for reasons so plain that it is not necessary to dwell upon them.

SHAKESPEARE has seen the birth and death of schools, and it is commonplace to say that he has "survived" all fads, cults and fancies in literature and drama. While CHAUCER, SPENSER, MILTON, and SHAKESPEARE's contemporary dramatists and poets are now studied simply as elements in the development of English language, poetry and drama necessary to be known, SHAKESPEARE is perused by an ever-increasing public with constant pleasure and wonder. He is at once the solace and the inspiration of scholar and student, and those of new generations who are neither scholarly nor studious enjoy and appreciate him on the stage. The fact that a company playing a Shakespearean repertoire in an outlying theatre in this city last week appeared before a succession of crowded houses but proves what any person with intelligence to observe may know at all times—that SHAKESPEARE can do more to "lost" than the sun can be lost. His appeal is universal, and neither time nor mode can change or affect it, because he gives play to every passion, mood and emotion, and humanity finds all its types prefigured in his pages.

FAST TAKING FORM.

DURING the past week preparations have been rapidly making for the Anniversary-Christmas number of THE MIRROR, which will be published early in December.

THE MIRROR has become famous among other things for its holiday publications. The forthcoming number, which will commemorate the twentieth anniversary of this paper, will surpass anything identified with dramatic journalism ever placed before the public.

In addition to features akin to those that have characterized the Christmas MIRROR for many years, this Anniversary-Christmas number will be rich in matter of solid historical value, and its illustration will be varied and elaborate.

As the time of publication draws nearer it will be difficult for those who wish to place portraits or advertisements in the number to secure adequate attention and desirable positions, because precedence is given to earlier comers. Many contracts have already been made, and those who seek accommodation within the next two weeks will fare better than those who defer their favors to a later date.

The Anniversary-Christmas MIRROR will go into every city on this continent and in foreign countries. Its unique value both to advertisers on the business and professional sides of the theatre needs no emphasis.

PERSONAL.



CHAMBERLIN.—Mrs. Emily Jordan Chamberlin's youngest daughter, Ione Chamberlin, has been engaged for this season by Augustin Daly. Miss Chamberlin inherits the talent and beauty for which the women of this celebrated theatrical family are famous, and there is every reason to believe that a bright future awaits her on the stage.

EVANS.—Mrs. Charles E. Evans (Minnie French) has almost recovered from her recent accident, sustained while cycling at Long Branch. She is now at her home in this city.

HOWARD.—Charles S. Howard, dramatic editor of the Boston Globe, started yesterday on a hunting trip to Maine.

BARKER.—Richard Barker has returned to London to rehearse the new Savoy Theatre production.

HACKETT.—James K. Hackett will present this season the dramatization of Anthony Hope's "Rupert of Hentzau," reappearing in the dual roles of Rassendyll and the King of Ruritania, made familiar by The Prisoner of Zenda.

JEFFERSON.—Joseph Jefferson's tour in The Rivals began yesterday at Burlington, Vt. Wilton Lackaye, Otis Skinner, Ffolliott Paget, and Elsie Leslie being in the support.

BUCKLEY.—May Buckley, after appearing here with Annie Russell in Catherine, will go to London under engagement to George Edwards for a new musical comedy at the London Gaiety.

HOFFMAN.—Maud Hoffman, the American girl, last season leading woman for E. S. Willard, has a prominent part in The Great Ruby, now playing at the Drury Lane, London.

REHAN.—Ada Rehan is said to have become a cycling enthusiast during her Summer vacation in England.

MILLARD.—Laura Millard has grown tired of burlesque and will give up her part in In Gotham at Koster and Bial's at the end of this week. Negotiations are pending for her return to the Castle Square Opera company as its prima donna.

DE KOVEN.—Reginald De Koven arrived in town on Sunday, after a Summer in England. With Mrs. De Koven he arrived via Boston. They were at the Hague during the coronation ceremonies. He has composed the music for a new comic opera, The Three Dragons, words by Harry B. Smith, which will be heard here in January. Mr. De Koven has also arranged to write a new opera for Augustin Daly.

ZANGWILL.—Israel Zangwill, the English novelist, will lecture at the Lyceum Theatre next Tuesday afternoon, his subject being "The Drama as a Fine Art."

FLORENCE.—Katherine Florence will appear in a prominent role in On and Off, soon to be seen at the Madison Square.

GILMORE.—Paul Gilmore, who has begun auspiciously his tour in The Dawn of Freedom, has a new romantic play which he may produce later in the season.

PATTI.—Adelina Patti recently became a naturalized English subject.

SORNA.—Agnes Sorna has declined a re-engagement at the Deutsches Theatre, Berlin, and will star with her own company through Germany and Russia, coming to this country later in the season.

CAWTHORN.—Joseph Cawthorn's acting of Boris in The Fortune Teller has greatly enhanced his reputation as an operatic comedian. His drolleries in that role evoke no end of laughter throughout the performance.

HELD.—Anna Held will hold a reception in her private car at the Park Square Station, Boston, on Wednesday.

BERNARD.—Sam Bernard's room at the Sturtevant House was entered last Saturday night by a burglar, who got away with jewelry and raiment valued at \$2,500.

MITCHELL.—Mason Mitchell, a hero of San Juan hill, has decided to postpone his vaudeville engagements until after election. He will join Colonel Theodore Roosevelt in stamping New York State.

SULLY.—Dan Sully was arraigned before a United States Commissioner in Jersey City last week, charged by Frank Gaylor, son of the late Charles Gaylor, with appropriating

the title of Charles Gaylor's old play, Uncle Bob, in which William J. Florence appeared. Mr. Sully had no knowledge of a previous use of this title, and was released on bail.

POLK.—Joseph B. Polk, now a resident of California, injured his spine in a recent accident.

TERRISS.—In The Runaway Girl, at the Gaiety, London, Ellaline Terriss has a new song with the odd title of "When the Pigs Begin to Fly."

THE LITTLE CHURCH AROUND THE CORNER.

On last Sunday the fiftieth anniversary of the founding of the Church of the Transfiguration was celebrated by impressive services, at which a large number of professional people were present.

To every actor the little church has an especial interest, and the deep feeling of regard for the late Dr. Houghton will always insure a warm place in the hearts of player folk for the church which he founded. The well-loved face of the old rector was sadly missed on Sunday, his death last year having been felt as a severe loss by church and stage alike. But in his nephew and successor, the Rev. Dr. George C. Houghton, the actors have found a friend.

The anniversary sermon was delivered by Bishop Seymour, and in the ceremonies he was assisted by Dr. Houghton and the Rev. Frederick Welham.

AMONG THE DRAMATISTS.

Mrs. E. G. Sutherland's latest play, Leyden, has received a special performance in London for copyright purposes.

John Stapleton has submitted a scenario of a new Western play, which Laura Burt may select for her stellar debut next season.

Dore Davidson made a production for copyright purposes of his new romantic drama, Rough Riders, at the Lyric Theatre, Hoboken, N. J., Sept. 5-8.

Theodore Burt Sayre, author of Sir Hilary's Wager, Charles O'Malley, Lady Willoughby, and other plays, has completed a volume of short stories, entitled "Some Summer Girls and I," which will shortly be published by Wierne.

Arthur Shirley and Benjamin Landeck's latest melodrama, Going the Pace, recently received its copyright production in England.

J. K. Tillotson, author of The Planter's Wife, Lynwood, etc., has recently completed a new play, which T. H. Winnett will control in this country and England.

Russell Vau, co-author of Oh Susannah, has written a "mystical" comedy, called Nicandra, that will be produced in England next Monday.

Joseph Le Brandt has completed a new melodrama, entitled On the Stroke of Twelve.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

C. F. L., Wilmington, Del.: Annie Pixley died in London on Nov. 8, 1893.

MECHANICAL EFFECT, Rochester, N. Y.: The effect, as you describe it, has never been used.

MISS T. JOYCE, Chicago, Ill.: She is playing at the Casino, New York city.

MAE C., New York city: The interview in question was published in THE MIRROR dated July 23, 1898.

NORMAN C. ELKINS, Newark, N. J.: The Bowery Volks Garden you refer to was destroyed by fire Nov. 23, 1895.

OLD FRIEND, New York city: Yes, a letter addressed care of THE MIRROR would reach him if he is still on the stage.

M. D. O., Providence, R. I.: Bettina Girard made her New York debut at the Standard Theatre in 1889.

E. J. P., Troy, N. Y.: Yes, the late Professor Herrmann was the proprietor of a theatre in Brooklyn in 1890. It was the Gaiety Theatre.

CHARLES D. FRANKLIN, Waterville, Conn.: All the comforts of home was partly adapted from a German play called Elia Toller Einfall.

R. R. HILL, Canandaigua, N. Y.: The first installment of the theatrical roster was published in THE MIRROR dated Sept. 17.

E. S. BROWN, Chicago, Ill.: Write to James H. Bucher, care of Princeton and Lockslander, as per route in the Dates Ahead column.

F. C. E., Richmond, Va.: Yes, there is a play called Who is Jones. It was written by John Fowler, and was produced in 1895 at Elizabeth, N. J.

A. F. ATTLETON, Brooklyn, N. Y.: William E. Burton leased Palmer's Opera House, New York city, in 1884, and opened it as Burton's Chambers Street Theatre.

ENQUIRER, New York city: The S&A's means the Actors' Amateur Athletic Association of America, which was incorporated in 1890. The society gave up its club room several years ago.

LEWIS R. MOSKOW, Chicago, Ill.: Mrs. Tavery came to America about seven years ago. Consequently she couldn't have sung in the operatic production you mention.

C. FRANKLIN S., New York city: Apply to Charles Barnard, Secretary of the American Dramatists' Club, 1440 Broadway, New York city.

EDWARD McBRIDE, Buffalo, N. Y.: Boston Fax played the part of Thelma Montjoy when That Man was produced under the direction of A. M. Palmer at the Columbia Theatre, Washington, D. C., on Aug. 28.

THRADWELL, New York city: No, Mrs. Armenia Savorie Walsh, the mother of Blanche Walsh, did not die in Europe. She died at her home in Brooklyn, N. Y., last May. She went to Europe during the Summer of 1897, in the hope of recovering her health. You will find an obituary notice of Mrs. Walsh in THE MIRROR dated May 7, 1898.

MUNNIE BLAKESTONE INGLETON, Omaha, Neb.: It is not the duty of the Librarian of Congress to inform you whether you have a legal right to a title, or whether it has been already copyrighted by somebody else. Your representative in Congress could no doubt have put you in communication with some one who would have searched the copyright records for you. So far as the title, "The Old Story," is concerned, any person familiar with theatrical productions on the American stage could have informed you that the title was used by Walter C. Bellows and Benjamin F. Roeder for a play that was produced at the Lyceum Theatre, New York city, in 1891. Consequently your copyright is worthless, as the play belongs to A. Q. Scammon, and you are prohibited by law from using the title until the copyright on the play expires. The play is protected by copyright for twenty-eight years and six months before the end of that time a renewal for the further term of fourteen years may be secured.

THE USHER.



Edward S. Willard writes me from his country seat in Surrey, explaining his recent cable canceling his engagements in America this season.

"Although I have apparently quite recovered from the effects of my severe struggle with the enemy at Chicago last Spring," he says, "I am advised that were I to attempt to tour this season I should certainly break down at the end of a few weeks. Therefore I have reluctantly given up the idea of acting until the Spring, when I hope to present in London the new play which I shall bring to America next Fall."

Meantime Mr. Willard intends to make a trip to Italy and the South of France in search of the sunshine which is usually denied to the English people during the Winter.

A letter from Grace Golden, dated at Lausanne, Switzerland, conveys the news that the popular prima donna has resigned from the Castle Square Opera company at the American Theatre.

Miss Golden has taken this step because she wishes to remain in Europe this Winter to recuperate her strength and to pursue advanced musical studies.

Her work last season with the Castle Square company was most arduous, and her determination to spend a year abroad will doubtless inure to her lasting benefit, both physically and artistically.

Edwin A. Lee, who has been an actor for some time, has left the stage to become an assistant librarian in the copyright department of the Library of Congress.

This selection ought to add to the practical efficiency of the office, which has been improved to a remarkable degree by Register Solberg, who has brought order out of chaos, and has systematized matters so that the copyright business is now conducted on a prompt and accurate basis.

Dramatists, who used to find frequent cause for complaint under the former Congressional Library regime, are well satisfied with the methods now in vogue there.

Albert Gilmer, manager of A Brace of Partridges company, sailed for England last Wednesday. His presence is required in London to supervise a new production at his Princess Theatre.

I understand that George R. Sims is in an irate frame of mind on account of certain frank opinions concerning his recent plays that were expressed by Mr. Gilmer during his stay in this city through the medium of a Mirror interview. The manager's arrival in London, therefore, may be the signal for hostilities.

Mr. Gilmer has made many friends in New York, and they will be glad to know that he means to return here a few weeks hence.

Additions are making to the list of those that claim to have secured a "concession" for an American theatre at the 1900 Exposition in Paris.

As a matter of fact, no concession of this sort has been granted, and should there be such a privilege given it will not in any likelihood fall to either a schemer or a speculator.

It is a question whether the American stage would benefit by an American theatre during the exhibition. If such a plan should be projected it could obtain respect and support only under auspices that would be dignified, artistic and representative.

Referring to certain disreputable plays now before the public, Lyman B. Glover, in the Chicago Times-Herald, voices an indignant protest and fitly characterizes the men engaged in the business of exploiting them.

"Men who stoop to catering bawdy exhibitions," he says, "must not expect to be esteemed above those other panders who infest the slums and do not disguise their nauseating exhibition under pretense of theatrical management."

And such men are not otherwise esteemed. The disgrace that they bring unjustly upon the theatrical calling in general, however, unfortunately is not lessened by the disgust which they inspire in the minds of decent people.

A manager who formerly directed one of our leading playhouses made some interesting commentaries on the ticket speculator question yesterday.

"Why shouldn't the manager of a theatre protect his own speculator from the competition of the outsiders that do not give him a

'rake-off?' The speculating privilege pays the manager of a New York theatre anywhere from \$1,500 to \$2,000 a year. It is a regular source of revenue, the same as the programme privilege, and wouldn't that manager be a double-barreled fool who refused it?"

I don't know about that. The manager who saves his patrons expense and annoyance at the hands of the sidewalk and hotel dealers by honest methods, probably profits more in the long run than the fellow who pretends to discourage ticket speculation while in reality he is an accomplice in the iniquitous extra tax on the public.

This Indian Summer may gratify the poets, and doubtless it has its advantages for those that linger late in the country, but the effect of the muggy weather on theatre receipts has been most injurious, and there are not wanting managers to curse it—not loud, but deep.

SCOT INGLIS DEAD.

The death, by his own hand, of Scot Inglis was a painful bit of news which came to his professional friends late last Friday night. He had been discharged from Julia Arthur's company on that day, because of repeated absences from rehearsals, and as he was in poor pecuniary circumstances it is probable that this turn of ill fortune was more than he could bear.

Mr. Inglis was an Englishman by birth and began his stage career at a very early age. Ten years ago he went to Australia and became popular there both as an actor and in his private life. While in Sydney he married Yda Hamilton, a member of the Potter-Bellows company and a granddaughter of the late General Walker, of the Confederate Army. Mrs. Inglis is now at her old home in Thompson, Ky., suffering from a severe illness.

The first appearance of Mr. Inglis in this city was at Wallack's Theatre on Nov. 1 of last year, when he played the Duke of Osmonde in A Lady of Quality. This season he was to have been Miss Arthur's leading man.

W. D. EMERSON ACQUITTED.

The trial of W. D. Emerson for the murder, at London, Can., on April 1, of James Tuttle, manager of the Wesley Stock company, of which Emerson was a member, took place at Toronto last week, and resulted in a verdict of not guilty.

Emerson testified in his own behalf and stated that he shot Tuttle in self-defense. The company had not been paid their salaries and Emerson had a dispute with Tuttle over the matter in the course of which Tuttle struck him. Emerson then drew a revolver and shot Tuttle, with fatal effect.

The case aroused much interest, and when Emerson walked from the Court House a free man he received an ovation.

JACOB LITT IS HAPPY.

"My business was never more prosperous than at present," said Jacob Litt to a Mirror man yesterday. "That my new production, Sporting Life, at the Academy of Music, has made an unqualified success is evidenced both by the very favorable notices that it received from every critic in New York, and by the attendance at the Academy, which is phenomenally large. Mistakes Will Happen has been very successful at McVicker's Theatre, Chicago, while my other attractions, Shenandoah, Marie Wainwright, and In Old Kentucky, are doing large business. My theatres in Chicago, Milwaukee, St. Paul, and Minneapolis are also enjoying profitable seasons."

NOMINATIONS AT THE LAMBS'.

The annual election of the Lambs' Club will occur on Oct. 15, and the following nominations have been announced: Shepherd, Thomas B. Clarke; Boy, De Wolf Hopper; Corresponding Secretary, John Drew; Recording Secretary, Thomas Manning; Treasurer, E. Clifford Potter; Librarian, Guy Phelps Dodge; Members of Council—Clay M. Greene, Augustus Thomas, and Stuart Robinson. Clay M. Greene and Augustus Thomas, who have served eight years as Shepherd and as Boy, have requested that they be relieved, and the nominations of Messrs. Clarke and Hopper have been made accordingly.

NEWS OF THE P. W. L.

There was a long and varied entertainment at the social meeting of the Professional Woman's League, Sept. 26. Fanny M. Spencer presided. The musical numbers comprised a piano solo by Cora Ellis Jacobson and songs by Mrs. D. H. Harkins and the Countess de Bremont. The announcements also included recitations by Velma Swanson, Mrs. Charles G. Craig, and Etta Hudgins, and a paper by Alice E. Crane. Yesterday was the October Literary Day, and next Monday will be Drama Day, in charge of Etta Hudgins.

MR. REED'S NEW PRODUCTION.

Madeleine Lucette Ryley is with Roland Reed supervising rehearsals of her new play, The Voyagers, which Mr. Reed will produce in Chicago on Oct. 11. The production will be the most pretentious that Mr. Reed has thus far undertaken, employing a large cast and four handsome scenes. To his present company Mr. Reed has added Robert Cotton, Charles Lothian, and Charles G. Craig.

NEW THEATRE IN KANSAS CITY.

Burgess and Woodward, lessees of the Auditorium, Kansas City, which was destroyed by fire last December, have let a contract to Colonel J. W. Wood, of Chicago, for the erection of a new theatre, to cost \$50,000. The house will have a seating capacity of two thousand and will be ready for opening on Christmas Day.

STILL ANOTHER CYRANO.

Frank L. Goodwin has an English version of Cyrano de Bergerac, made in blank verse, for which he is arranging a production. The translation is the work of John G. Wilson, who wrote Nordeck for Frank Mayo. Mr. Wilson, Mr. Goodwin claims, has retained all of the poetic charm of the drama in his version.

ENGAGEMENTS.

William Lavin, for the Castle Square Opera company.

Alice Holbrook, for leads in A Stranger in New York No. 2 company.

Harrison Armstrong, with Broadhurst Brothers, for The Last Chapter.

Harry S. Winsman, as treasurer with one of A. Q. Scammon's companies.

Robert E. Stevens, as business-manager for Cumberland '61, opening in Jersey City Oct. 3.

Celia Griffith, for On the Wabash.

Bratton Kennedy, for Dolf in Cumberland '61.

Matt Kusell, with Finnigan's Ball, to play Weary Walker.

Edwin Meyer, to play Captain D'Albert in Two Little Vagrants.

Frank Howard, with J. W. Fox's Comedians.

C. E. Barnhart, as leader with A Turkish Bath.

Ethel Jackson, Douglas Flint, and Belle McKenzie, for Hotel Topsy Turvy.

Boyle and Graham, the Booming Town Trio, Murray and Murry, Mardo Brown, and Mason Sisters, with Frank Jerome for A Jay in New York.

Albert Bruning, as one of the stage directors of the American Academy of the Dramatic Arts.

Irving Brooks, with E. E. Rose, Mr. Brooks has been cruising on Long Island in his yacht, The Mirror.

Hattie Wells, for A Day and a Night as premier danseuse.

Beatrice Durlington, who made a success as Lieutenant Poppenburg at Manhattan Beach this Summer with De Wolf Hopper, to understudy Della Fox in her new comedy.

Minnie Victorson, for Tempest Tossed.

Willis Marks, for his old part, Horatio Chester, and to manage stage with Lost in New York. Carrol Marshall, for the blind woman in the same play.

Grace Lindsay-Blake, for A Dangerous Maiden.

George H. Summers and Belle Stevenson and Little Queen Mab, with the Sawtelle Dramatic company.

W. B. Smith and Margaret Mayo, for Because She Loved Him So.

Bessie Lee, with Ollie Evans for ingenues.

Eugene Sweetland has been engaged to play Lot Burden in the production of Saints and Sinners by the Park Theatre Stock company, at Brooklyn, in which J. H. Stoddart will appear.

Frank Blair, Harry Carlton, Giles Shine, John Jennings, Monte Donico, Carrie Lee Stoyke, and Idaline Cotton, for Where is Benson?

Charles E. Bunnell, for his original part in The Hoosier Doctor.

Lester A. Davis, with A. Q. Scammon, for The Sleeping City.

Through the International Play and Amusement Bureau: Gussie Hart and George W. Murray, for Harry Weber's company; Charles Avery and Grace Welby, for Paul Cazenove's Ottawa Stock company; A. E. Lewis, for the Century Quartette, with Nat C. Goodwin; Edgar Morris, with Charles Leonard Fletcher; Belle Harrington and Sid Lanier, for Forsman's Down East Comedy company; Campbell Stratton and Bertha Wiltsea, for the Miller and Steel company.

Eliza Mason, with A Romance of Coon Hollow, replacing Jessie Griswold, resigned. The company reports excellent business in Illinois and Iowa.

Mr. and Mrs. Carl Leiberg, with the Andrews Opera company (Western).

W. A. J. Foster, as advance agent of Agnes Wallace Villa.

Laura Burt, to originate at the Casino on Nov. 7 the role of Fanchette in Sydney Rosenfeld's adaptation, A Dangerous Maid. She will fight a stage duel with Madge Lesing. Miss Burt has forewarned vaudiville, for the present at least, along with her intended Christmas appearance in a German In Old Kentucky.

W. S. Hart, with Julia Arthur as leading man, succeeding the late Scot Inglis.

Lizzie Conway, to play Cordelia in The Mulligan Guards' Ball.

Arthur Deagon, Charles Church, and Dela Jackson Small, with A Stranger in New York.

Garland Gaden, by Ferree and Merry, for the lead in Cuba's Vow.

SAID TO THE MIRROR.

SAM H. SPECK: "The far reaching effect of an advertisement in THE MIRROR has recently been demonstrated clearly to the International Play and Amusement Bureau. To one of our cards we have had replies from Australia, South Africa, and Italy."

J. H. COLTON: "Her Majesty the Cook scored a pronounced success before an immense audience last Friday at Atlantic City, N. J. In it, I believe, George W. Monroe has the success of his life."

PHIL W. PETERS: "A company is touring the South under the name of 'Peters and Green.' My wife (Nettie Peters) and I are in no way connected with this company. Peters and Green having separated at the close of last season. We are touring the South with our own company, known as Peters' Comedy company, under the management of J. H. Dobbins."

HARRY C. GIBSON: "I wish to deny Eugene Wellington's statement that I am using Hogan's Alley paper for A Jolly Irishman. I explained the matter to him when I heard of it. My agent never put out Hogan's Alley paper."

H. M. SAYLOR: "McNulty's Visit closed because the backer had visited some of the towns we played and had incurred an indebtedness of several hundred dollars, consequently we were met by attachments, and taking the advice of counsel I closed, severed connections with this backer, and am now preparing to re-open Oct. 12, and all dates will be filled as contracted."

GOSSIP OF THE TOWN.



Colonel W. F. Cody (Buffalo Bill), completely restored to health, has rejoined his Wild West in Arkansas. The season of the show will close on Oct. 15.

Edwin Forrest Lodge, No. 2, A. O. F., at its meeting last Sunday passed resolutions of condolence over the death of Fanny Davenport.

Negotiations are under way for an extension of the run of The Fortune Teller at Wallack's. The attendance last week was very large, and Alice Nielsen and her fellow players have scored a decided success.

John S. Terry has just returned to the city to undergo an operation for appendicitis.

A daughter was born to Mr. and Mrs. Milton Lipman on Oct. 3.

My Sweetheart will make a tour of the popular priced theatres this season, under management of Al. Thayer and Charles W. Allison.

Frank Drummer closes with the People's Theatre Stock at Toledo.

Victor Herbert has not recovered completely from his recent illness, contracted in Buffalo, and was unable to conduct The Fortune Teller at Wallack's last Friday, when it had been promised that he should appear.

Joe Natus, now playing the part of J. Jay Smith in Have You Seen Smith, is singing with phenomenal success the new descriptive ballad, "College Chums Forever."

The Nancy Hanks company played at Plymouth, Mass., Sept. 24. The next day they were pleasantly entertained by John E. Henshaw and May Ten Broeck at their Summer cottage, "Nabob's Nook." Songs were given by Mr. Henshaw, Lillie Allyn, Kittie Beardsley, Nettie McConnell, Carlotta, Taylor Williams, and others. Professor Albert Elias, musical director of The Nancy Hanks, playing accompaniments.

Casey's Wife, the new farcical comedy by Robert J. Donnelly, scored a success in Milwaukee, where it was produced last week.

George W. Lederer has sailed from England, to direct the rehearsals of the next Casino production, A Dangerous Maid.

A Brace of Partridges will continue at the Madison Square until Oct. 15, when On and Off, adapted by Madeleine Lucette Ryley, will be presented.

The Soldiers' and Sailors' Families' Protective Association had a matinee entertainment last Friday at the Casino, taking \$1,500. Colonel Roosevelt, General Wheeler, Captain Philip, and other war heroes spoke, and there were music or recitations by Ethel Irene Stewart, Louis Wood, Lucile Nelson, Joseph Pizzarello, George Beldan, and W. H. Robinson.

A. L. Wakefield, manager of the Andrews Opera company, was married at Mankato, Minn., last week to Louise Keeler, of Mankato.

James Durkin and Jeanette Ashbaugh, of the James Durkin company, were married at Philipsburgh, Pa., Sept. 27.

J. Hooley and Jennie Kelton, of the Sam T. Shaw company, were married at Reno, Nev., Sept. 19.

Davis and Keogh's company will begin rehearsals of The Finish of Mr. Fresh this week. Among the people engaged are Charlie Ward, Al. Wilson, Katherine Klare, and the Stewart Sisters.

Marshall P. Wilder visited the sick soldiers at Irvington, N. Y., last Wednesday upon invitation of Helen Gould, at whose request he is entertaining the inmates of the various military hospitals.

Pawnee Bill will put out this Winter, under direction of Oscar J. Krause and T. C. Howard, a new Southern play now being written by J. C. Stewart. They will carry forty or fifty negroes besides the dramatic cast, and will use the Wild West traveling kitchen and sleepers.

The Ashbys, Ferdinand and Nellie, have joined the Paiges.

Because of sudden illness Julia Taylor, of A Boy Wanted, was unable to play in Birmingham, Ala., Sept. 26. The role was taken by Lillie Sutherland, who was visiting the company. Miss Taylor has gone to her home in Philadelphia, suffering with tonsillitis.

Delia Stacey, who is playing the title-role in The Girl from Paris, has received many favorable criticisms for her artistic work. She was the guest of the Baroness Langerfeldt, at Steubenville, O., a reception being given in her honor.

A. Gordon Robinson, who has been seriously ill with heart trouble at Edinburgh, Scotland, is now convalescent and is looking forward to a return to this country.

At the last regular meeting of the Executive Committee of the Actors' Fund, presided over by Louis Aldrich, a number of difficult charity cases of long standing were satisfactorily arranged.

AT THE THEATRES.

Garden—Cyrano de Bergerac.

Play in five acts by Edmond Rostand; translated by Howard Thayer Kingsbury. Produced Oct. 3.

Comte de Guiche	Arthur Forrest
Comte de Valvert	F. A. Thomson
Christian	William Courteney
Cyrano de Bergerac	Richard Mansfield
Le Bret	J. W. Weaver
Captain Carion de Castel-Jeloux	Francis Kingdon
Ragueneau	A. G. Andrews
Ligniere	Fred Backus
First Marquis	Damon Lyon
Second Marquis	Edwin Belden
Third Marquis	C. Toole
Montfleur	William Griffith
Belrose	Douglas Stanfield
Jodelle	Gage Bennett
Cuigy	Woodward Barrett
Brissaille	Douglas Jeffreys Wood
Busyboddy	Mr. Kingdon
Light Guardsmen	Charles Quinn
Doorkeeper	Dwight Smith
Tradesman	Cecil Butler
His Son	Edgar J. Hart
Pickpocket	August McHugh
Musketeer	A. Stryker
First Guardsman of Royal Household	Harry Lewis
Second Guardsman	William Sorrell
Capuchin Monk	Mr. Griffith
First Poet	Mr. Hart
Second Poet	Mr. Lewis
Third Poet	E. Ordway
Fourth Poet	Robert Schable
Fifth Poet	Mr. Smith
First Pastry Cook	Maxwell Blake
Second Pastry Cook	Mr. Nevill
Third Pastry Cook	Mr. Claggett
Fourth Pastry Cook	Robert McElton
Fifth Pastry Cook	J. F. Hussey
First Gambler	R. De Cordova
Second Gambler	Joseph Maylon
Drunkard	J. Westley
First Cadet	Mr. Butler
Second Cadet	Mr. Thomson
Third Cadet	Mr. Lyon
Fourth Cadet	Mr. Sorrell
Fifth Cadet	Mr. Stryker
Sixth Cadet	C. Short
Roxane	Margaret Anglin
The Duenna	Ellen Cummings
Lise	Helen Glendon
Orange Girl	Bertha Blanchard
Flanquin	Van Arold
Champagne	Miss Methot
Mother Margaret de Jesus	Blanch E. Weaver
Sister Martha	Helen Ford
Sister Claire	Mary Emerson
First Actress	Mabel Howard
Second Actress	Claire Kulp
Third Actress	Miss Hollingsworth
Fourth Actress	Alice Chandler
Soubrette	Nora Dunblane
First Page	Angela McCall
Second Page	Made Blythe
Third Page	Clara Emory
Fourth Page	Fernanda Elican
Flower Girl	Grace Heyer

The Garden Theatre was crowded last evening with a characteristic first-night audience to see the first performance in New York City of *Cyrano de Bergerac* by Richard Mansfield and his large supporting company. Mr. Mansfield was frequently applauded and was called out after each act. The reception of last night's production was unquestionably enthusiastic, but the applause was frequently overdone, and it remains to be seen whether the general public will endorse the verdict of enthusiastic first-nighters.

The story of *Cyrano de Bergerac* set forth in any literary form would be of great interest to every lover of romance. Happily, Edmond Rostand has chosen to present his hero to us in the strong light of the drama—and the worthy poet-brawler does not flinch under it. As a character he is not found wanting even when subjected to this crucial test.

The first scene of the play is the tennis court of the Hotel de Burgogne, which has been temporarily converted into a theatre for the production of *La Chlorise*. It was in this place that the dramas of Moliere were first given. Here the great Cardinal came for his relaxation, and in those boxes yonder the members of the Academy sat in judgment on the works of their enemies and friends.

Thus Rostand brings to his aid the glamour of historical association before a word is uttered. "Hey, there," shouts the gate-keeper, "your fifteen sous!" That is practical. It brings one at once to the business of the moment. One is instantly transformed into a citizen of Paris in 1640, fumbling in his pocket for the necessary entrance fee.

The crowd collects quickly. It is whispered that this performance of *La Chlorise* is to be an eventful one. Montfleur, the fat actor, has been forbidden by Cyrano to appear. For an instant one wonders by what authority this swashbuckler poet interferes with the day's entertainment. The seventeenth century idea of might and right is not yet thoroughly established in one's mind. Montfleur begins his opening speech, but is immediately stopped by the sudden appearance of Cyrano. "Leave the stage instantly!" he orders, and from that moment we understand that this gentleman with the large nose is a power. He remarks that Montfleur is "a deplorable actor who howls and yowls." We find ourselves agreeing with him immediately. Later on he fights with a young Viscount who has sneered at his appearance, and makes a rhyme while the blades click the punctuation. After that the quarrels and loves and hopes of *Cyrano de Bergerac* are ours as well. A duenna brings him word that his beautiful cousin Roxane, for whom he has a secret passion, desires a private interview with him. Cyrano's heart beats high. It is the opportunity he has longed for. Of course he will meet her—"to-morrow evening, at the shop of Ragueneau, the pastry cook." Perhaps, after all, Roxane has seen his beautiful poet's soul beneath his ugly exterior. Way not? Cyrano hopes so, and indeed we hope so too.

The scene of the second act is Ragueneau's pastry establishment. This Ragueneau is a poet as well as a baker, and as Richard Le Gallienne might say, he puts the soul of poetry into his buns. Here Cyrano joyfully awaits the coming of Roxane. She comes, but with her comes no happiness for our comrade of the great nose, for she confides to him that she loves a young soldier, one Christian de Neuvillotte, who has been ordered to join the Gascon Cadets. This is Cyrano's own regiment, and Roxane begs him to guard her lover from harm during the coming campaign. Cyrano, hiding his distress, promises.

No sooner has Roxane gone than Christian enters with a number of his fellow-cadets. They jeer at the man with the nose. He takes their insults good-humoredly, and finally, by a ruse, gets rid of all save Christian. To him he speaks of Roxane, telling the young fellow of her love for him. Christian is, of course, delighted. He is in the seventh heaven of happiness, but—he is "such a dullard in these heart affairs." He can neither talk nor write of love. Cyrano offers to help him—even gives him the *billet doux* which he had pre-

pared to give Roxane himself. Such generosity is almost too much to believe; but this is our Cyrano, and we are ready to believe any good thing of him.

The third scene is the exterior of Roxane's house. Christian, through the agency of Cyrano's letters, has gained her consent to a nocturnal tryst. Under the balcony lurks the poet, not as a spy, but for the purpose of helping his dull friend in the wooing.

Christian fails miserably, and Cyrano, in the darkness, takes up the theme and with his words of love and devotion wins the heart of Roxane completely. An impossible situation? It is so full of pathos and beauty that one forgets to criticize it on the ground of truthfulness.

When the regiment starts to the wars, Roxane pleads with Cyrano to watch over Christian, to see that he returns to her safely, to make him send her frequent word while he is away.

So thoroughly does Cyrano enter into the duties imposed upon him that he writes the expected letters himself and carries them, at the risk of his life, to the woman he loves.

At last the beautiful duellist, Christian, recognizes the self-sacrifice of his friend. He knows that Roxane loves the heart of Cyrano, thinking that it is his own. Overwhelmed by his feeling of self-condemnation he plunges into the midst of dangers at the battle of Arras, and is killed. Even then Cyrano is true to his trust. He writes the most beautiful letter of all to Roxane, and pretends to find it on the body of the dead Christian. This letter is cherished by the poor grief-stricken girl as the last and sweetest message from her lover.

Fifteen years elapse before the opening of the final act. When the curtain rises we find Roxane at the Convent of the Dames de la Croix, where she spends her days in mourning, with sorrow alone for company. No sorrow is not her only guest, for on each Saturday the good Cyrano comes to bring her the gay news of the world outside the convent walls. The time approaches for his weekly visit, and we notice with delight that Roxane looks forward eagerly to the coming of our friend with the great heart. Perhaps, after all, Cyrano will win the prize he so richly deserves.

He enters, not with his old braggadocio bearing, but tremblingly, with the lines of suffering drawn about his lips.

"Shame!" cries Roxane. "You are late for the first time in fourteen years."

"Yes, but I was detained. An inopportune visitor. I said: 'To-day is Saturday, a day on which I have an engagement nothing can make me break. Come back in an hour!'"

A dread comes over us. We know what Roxane does not—that poor Cyrano's visitor was Death. But yet he sits calmly there and chats the light gossip of the day. Roxane shows him the last letter of Christian, which is always in her bosom. Cyrano opens the tattered paper and reads—reads with scarce a glance at the page before him. Suddenly the truth dawns upon Roxane. The letters, the wonderful words of her dead lover all came from the soul of this soldier-poet with the ugly face. She loves him now, but it is too late. Cyrano had received a fatal hurt from a falling beam on his way to the convent. The chapel bell tolls for vespers. Cyrano, in his death agony, stands with his back against a tree. "As death is on her way I will wait for her standing, with my sword in my hand."

Roxane rushes toward him crying, "Oh, I love you! Only live!" She kisses him passionately on the brow.

Cyrano says: "To-night, when I enter God's realm, one thing without a stain, without a mark, I shall bear. That is my snowy, unsoiled plume." The curtain hides him standing so.

The foregoing story of *Cyrano de Bergerac* was gleaned from a perusal of the original French play. Consequently, the theatricalism of the plot was not so palpably obvious in the perusal as when the play was enacted last evening at the Garden Theatre.

As translated by Howard Thayer Kingsbury, and produced by Richard Mansfield, *Cyrano de Bergerac* is nothing more or less than a romantic melodrama abounding in all sorts of theatrical tricks to sustain the interest of the audience to the end of the performance.

Some of the more enthusiastic French critics have hailed M. Rostand's play as a classic, and have compared this young writer to Victor Hugo. The play was presented for two hundred nights in Paris at the Porte St. Martin, but it is questionable whether it would have met with such success without M. Coquelin's masterly impersonation of the title-role. Indeed, the author himself was so impressed with the acting of M. Coquelin that he dedicated the play to him, as follows:

"C'est à l'âme de Cyrano que je voulais
dedier ce poème.
Mais puisqu'elle a passé en vous, Coquelin,
c'est à vous que je le dedie."
(It is to the soul of Cyrano I would dedicate
this poem.
But since that soul passed into you, Coquelin,
to you I dedicate.)

Mr. Mansfield, who has heretofore boasted of his originality of conception in the various roles he has assumed, deemed it best to copy another actor's conception in the present instance. Accordingly he went abroad to see Coquelin, and absorbed so far as possible the striking features of M. Coquelin's portrayal. But Mansfield is not Coquelin. Mansfield is a clever character actor of certain types within his range of reproduction. In a role abounding in romance and heart interest he is entirely out of place.

In the second act the author makes Cyrano declare that he doesn't wish to toady to any great nobleman of the French court, because he loves his independence and never wishes to be compelled to write a line that doesn't come from the heart. No doubt, M. Coquelin's success was largely due to his sympathetic qualities and to his ability to deliver sympathetic lines as if they came from the heart. And that is just what Mr. Mansfield cannot do. He failed in Richard III, because he couldn't deliver blank verse. Even if he possessed a poetic temperament, with which he is certainly not gifted, the rising inflection he employs for every third or fourth word has become such a pronounced mannerism that his delivery of the rhymed portion of the text of *Cyrano de Bergerac* was at times decidedly painful. His cleverness in making humorous and theatrical points was beyond question, but the romance and loveliness of M. Rostand's hero were sadly lacking in his characterization. Moreover, he didn't look the part. Cyrano is supposed to have an unusually large nose, but he is supposed to look "interesting" and intellectual. Mr. Mansfield's make-up made him look like one of the pastry cooks in the second act.

Cyrano, Christian and Roxane are so much in evidence throughout the play that the other characters sink into comparative insignificance. William Courteney was an excellent selection for the role of Christian, and Margaret Anglin was both charming and effective as Roxane. Arthur Forrest, F. A. Thomson, J. W. Weaver, Francis Kingdon, A. G. Andrews, Fred Backus, Damon Lyon, Edwin Belden, Ellen Cummings, Helen Glendon, Blanche Weaver, Helen Ford, Zora Hollingsworth, and others in the unusually large cast did creditable work in their respective roles.

The production was sumptuous in point of scenery and costumes and the stage pictures were effective. There was palpable evidence of Mr. Mansfield's intelligent and artistic stage management throughout the performance.

Owing to the lateness of the hour at which the performance concluded, a detailed criticism of the production is deferred.

Herald Square—Hotel Topsy Turvy.

Vaudeville operetta in three acts; adapted from the French of Maurice Ordonneau by Arthur Sturges and Edgar Smith; music by Victor Roger and Lionel Monckton. Produced Oct. 3.

Paul	Aubrey Boucicault
Lebeau	Edwin Foy
Lafosse	Henry Norman
Dremer	Douglas Flint
Louis	Frank Doane
Comte Zarifouli	A. L. Gisiko
Alouillet	Ed J. Connolly
Joseph	Randolph Curry
La Tour	George Ali
Gracuse	Charles Beni
Madame Moulinet	Emma Brennan
Cecile	Ethel Jackson
Mariette	Virginia Ross
Marcelle	Beatrice McKenzie
Madame Malicorne	Carrie Perkins
Estelle	Marjorie Relyea
Rose	Marie Miller
Jennie	Bobbie Burns
Flora	Marie Dressler

The season's large crop of musical attractions was increased last evening by the production at the Herald Square Theatre before a very large audience of *Hotel Topsy Turvy*, styled on the programme a "vaudeville operetta." The work is an Anglicized version of L'Auberge Tohu-Bohu, originally produced at the Folies Dramatiques, Paris. Before reaching its present condition, *Hotel Topsy Turvy* had the services of no less than five cooks, so to speak. In its Gallic form it was the joint product of Maurice Ordonneau, as to the book, and of Victor Roger, as to the music. Then it was done into English by Edgar Smith and Arthur Sturges, and some new musical numbers were supplied by Lionel Monckton.

The story of *Hotel Topsy Turvy* is quite tangible and unusually clear. It was told at length in THE MIRROR on the occasion of the first production of the comedy in Washington two weeks ago, and may be summarized thus:

Paul Blanchard and Cecile Dremer love one another, but Cecile's parents have betrothed her to an Italian count, by name Zarifouli. This count, whom none of the persons concerned have ever seen, is on his way to Paris, and his prospective relatives arrange to meet him at an inn near Paris. Paul and Louis, a friend, resolve to break the match at all hazards, and take into their confidence the members of a traveling theatrical company, who, their board being unpaid, have just been ousted from the inn in question. The conspirators steal the sign of the inn and swing it before the mansion of some relatives of Louis, who are away. When Cecile and her father arrive they naturally mistake the house for the inn, and are given a lively welcome by the players. One of the troupe personates the count, and shocks Dremer per se by his undignified conduct. The real Zarifouli arrives, and the female star and the strong man of the company pass themselves off to him as Cecile and her father. When the deception is finally discovered Dremer is no better pleased with the real Zarifouli than with the bogus one, and consents to his daughter's marriage to the man of her choice.

Being simply a farce of the wildest French type, *Hotel Topsy Turvy* depends chiefly for its success upon an abundance of horse play, of which the last two acts are almost entirely composed. The first act, however, is entirely too talky and drags from start to finish.

Musically the farce was satisfactory. The airs of M. Roger and of Mr. Monckton are of the light and tuneful variety that may be remembered without scarcely taxing the memory. With this in its favor, combined with the revision and improvement that the book will doubtless undergo, *Hotel Topsy Turvy* may meet with popular approval.

Marie Dressler worked with her usual untiring energy, and most of the laughs were the result of her efforts. Edwin Foy was amusing in a low comedy way, and Henry Norman abetted him creditably.

Aubrey Boucicault and Frank Doane played light comedy parts in a pleasing manner. Douglas Flint was satisfactory as the choleric Dremer, while A. L. Gisiko, E. J. Connolly, Randolph Curry, and Ali and Beni, an acrobatic team, took good care of less important parts.

Ethel Jackson, an English importation, played Cecile charmingly. Cassie Perkins was clever as the proprietress of the inn. Virginia Ross personated a slavey in a manner reminiscent of My Friend from India. Smaller parts were played by Emma Brennan, Beatrice McKenzie, Marjorie Relyea, Marie Miller, and Bobbie Burns.

Frank Rafter and D. Frank Dodge painted two pretty scenes for the production.

American—Patience.

Gilbert and Sullivan's *Patience* was delightfully presented at the American Theatre last evening. The ever popular music and clever book of this tuneful and amusingly satirical opera were excellently rendered by the Castle Square company.

Attalie Claire was announced to sing the title-role, but did not appear, owing to an affection of the throat, and Belle Thorne was substituted. Miss Thorne gave a very creditable performance. Raymond Hitchcock was an admirable Bunthorne, and Lizzie Macnichol was an excellent Lady Angela. Joseph F. Sheehan was the Duke, Gertrude Quinlan Lady Saphir, William G. Stewart Archibald Grosvenor, and Harry L. Chase Colonel Calverly. The opera is elaborately staged, and the chorus, as usual, thoroughly excellent.

To celebrate the two hundred and fiftieth performance of opera in English the management distributed last evening handsome sterling silver souvenirs. One penny was asked from each recipient, in order that the old-time superstition might be conformed with.

The season of grand opera in English at

this theatre will begin on Oct. 10, and elaborate preparations are being made for the production of *Aida*, the first of the series. The chorus is to be greatly enlarged for the presentation of these heavier operas.

Grand Opera House—Going to the Races.

Pantomimic comedy in three acts by John F. Byrne. Produced Oct. 3.

Silas Fairfield	F. B. Sawyer
Gambie Green	H. M. Herbert
Augustus Stubber	E. Moreland
Walker Beat	E. M. Rosser
High Hurdle	Forrest Walton
Given Odds	D. Walton
Annie Place	Orlie Walton
Fuller Prunes	Frank Lafosse
Bailey Hayes	Larry Vondale
Reuben Marks	Gus Stinson
Sandy Track	Henry Kammerer
Jonah Tapp	M. Monahan
Adam Rabbit	William Dale
Bill Sticker	William Hall
Reader Novel	John Keenan
Luke Warm	Frank Long
August Filly	Ed Bates
Winnie Fairfield	Alice Neal
Ins Bunch	Kate Bonnetan
Bettie Straight	Maudie Collins
Carrie Overweight	Helene Byrne
Call Turner	James Byrne
Galloo Longgreen	Andrew Byrne
Willie Winn	John F. Byrne

An immense audience filled the Grand Opera House last evening when the Brothers Byrne presented for the first time here their new pantomime sensation, *Going to the Races*, for the devising of which John F. Byrne is responsible. It was a large contract to set out to parallel the Byrnes' earlier triumph, *Eight Bells*, but the laughter and applause of last night must have assured the promoters that their hope had been realized.

The Byrnes Brothers' new play is an excellent vehicle to introduce the many specialties of their many performers. The story deals principally with the love affairs of Winnie Fairfield, daughter of Silas Fairfield, a prosperous merchant. The father desires her to wed a wealthy gentleman with the suggestive name of Longgreen, but Winnie, true to the traditions of her sex, wishes to choose for herself, and selects for her devoted an actor named Willie Winn. Both suitors are horse-owners and both have their best animals entered for the Suburban. The total wealth of both gentlemen has been put up on the race. Singularly enough, the two horses are precisely alike except for a white star on the forehead of one. The wily Mr. Longgreen, realizing the fact that Winn's horse will be a winner, paints out the star from one forehead and paints it on the other. The fraud at first succeeds, and Longgreen is about to take the stakes when Winnie discovers the fraud, denounces the villain, and bestows her heart and hand upon the happy Willie Winn.

As in the case of their former success, the Byrnes and Manager Flack have put together a remarkable assortment of scenic surprises, and the famous revolving ship of seasons past is fairly equalled by the new fire scene and the astonishingly realistic horse race with a blanket finish that made every true lover of "the sport of kings" yell long and loud. The fire scene, capably worked, has for its especial strong point the formation of a human ladder, by means of which a startling rescue is accomplished. The acrobatics, of course, were excellent and thrilling; the comedy was clean, honest and really funny, and the various interpolated specialties were of a high order.

John F. Byrne made a pronounced personal hit all around, and so did his brothers, James and Andrew. Helene Byrne scored strongly, too, as did Alice Neal, Kate Bonnetan, and Maudie Collins, who gave pleasing impersonations. Capital characterizations were offered by F. B. Sawyer, H. M. Herbert, E. Moreland, E. M. Kessard, the Walton Brothers, Frank Lafosse, Larry Tondale, Gus Stinson, Henry Kammerer, M. Monahan, William Dale, William Hall, John Keenan, Frank Long, and Ed Bates, and the tumbling put in by some of them was so near the impossible that one wondered what their accident insurance must cost.

There was also a herd of fine race horses, perfectly trained, and the mounting of the play was in every way admirable. William H. West's Big Minstrel Jubilee comes next week.

Grand—James-Kidder-Warde.

The James-Kidder-Warde company revived Shakespeare's tragedy, *Julius Caesar*, at the Grand Opera House last Tuesday, before a very large and appreciative audience. Louis James playing Brutus, Frederick Warde, Antony, and Kathryn Kidder, Portia. Mr. James' Brutus was dignified, impressive and sonorous voiced, and Mr. Warde's Antony, while lacking in reserve and in authority, was highly effective. Miss Kidder made much of her single scene. Creditable performances were Barry Johnstone's Cassius, Norman Hackett's Caesar, Harry Langdon's Casca, and Apple James' Lucius. The stage was managed fairly, and the mounting was adequate in the main, although Brutus did not live in an Early English cottage, nor was Philippi a seaside town.

HAMLET.

On Wednesday evening the "star triumvirate" presented *Hamlet* before a very large audience.

In the great test role of the Danish Prince Mr. James was not found wanting in any particular, and while his portrayal was strictly according to the traditional methods he rendered many passages with a keen intelligence which gave new value to the oft-spoken lines. The easy, colloquial style adopted at times, especially in his conversations with his friends, made Mr. James' *Hamlet* a very real man as well as a very great character.

Frederick Warde, as the Ghost, gave the careful, dignified rendition which is always expected of him in whatever role he assumes.

To Kathryn Kidder the highest praise is due for her portrayal of Ophelia. The exquisite simplicity, the tenderness, the almost heart-breaking gentleness of her characterization gave to the part its best value. In the mad scene, before her brother and the king and queen, she touched her best note in displaying the infinite pity of it all.

Harry Langdon as Polonius, and Barry Johnstone as Laertes, were sincere and conscientious. The latter must be commended for the vigor and earnestness which he shows in every speech, be it small or great.

The entire company, with one or two exceptions, did admirably the work allotted to them, and the frequent bursts of applause testified to the keen appreciation of their efforts by the audience.

OTHELLO.

Othello was presented on Thursday evening, the immense theatre being crowded

again. Mr. James gave a commanding, thoroughly admirable impersonation of the Moor; Mr. Warde presented a strong, intense, properly villainous Iago, and Miss Kidder was a consistent and observant, if somewhat rigid, Desdemona. The other roles were cast acceptably, and the tragedy was mounted with pains and care, although the drop showing a steam launch and gas lamps at Cyprus in Othello's day might well be "edited."

MACBETH.

Macbeth, the Saturday night bill, was effectively enacted and drew a large audience. Frederick Warde proved a forceful Macbeth, and Louis James gave an excellent impersonation of Macduff. As Lady Macbeth Kathryn Kidder was not seen to special advantage, as the role is not as well suited to her as some of the other characters in her repertoire, but her reading was intelligent, and her acting was far from commonplace.

Star—Have You Seen Smith?

Farce-comedy in three acts by Scott Marble. Produced Oct. 3.

A. Bleecker Knight	James F. Dolan
I. Work Days	Jack Tucker
Baron Moquette	Murray Woods
Will E. Dunn	Hobby Mack
John J. Smith	Joe Natus
Joe Schmitt	Fred Wenzel
J. Jay Smith	A. H. Fitz
Dupay Denoro	James E. Elliott
Marshall Knott	W. W. Scott
I. Will Leavitt	W. H. Raymond
Easy Ruggs	Charles Synder
Mr. Bass	C. B. Ronalds
Mr. Tough	H. F. Singer
Mr. Touch	Frank N. Dale
Lew-y	W. C. Smiley
Charlie	H. J. Smith
Fritz	Charles P. Fuller
Admiral Dot	J. W. Hyde
Mrs. Fern Ann Days	Ida Lenharr
Mrs. B. Laight Knight	Eva M. Williams
May H. Dunn	Sylvia Holt
Kitty Hyde	Gertie Gilson
Helen Beer	Maud Harvey
Constant Sweet	Eddie Harvey
Ida Kline	Grace Leonard
Vera Kruse	Minnie Daly

Davis and Keogh's production of Scott Marble's new farce-comedy, Have You Seen Smith, came to town last evening and was presented before a large, hilarious audience at the Star Theatre, whose steady patrons have souls attuned to the assimilation of assorted dramatic outpourings. They have applauded this season's compositions far worse than Mr. Marble's latest entertainment.

The plot, such as it is, concerns the home life of the Days and Knights, who reside in Harlem. Mr. Days has married the divorced wife of Mr. Knight, and Mr. Knight has wedded the divorced wife of Mr. Days. They have arranged to live in the same house and to share one of the rooms in order to economize. The Knights make a parlor of their half of the room, the Days make a kitchen and dining-room of their half, and domestic chaos at once sets in. That is about the extent of the plot, but the complications and ramifications are beyond count or calculation.

The complexities, in fact, are almost too numerous, at times quite obscuring the purpose of the action. But then it is intended merely as an excuse for introducing a list of more or less familiar specialty people, and as these are all clever in their individual lines, the end probably justifies the means.

There was just enough dialogue to make an excuse for the specialties. Williams and Tucker's artistic work came in for a good share of applause, as did the travesty of Dolan and Lenharr. Gertie Gilson sang "She Was Bred in Old Kentucky," "Military Mollie," and other songs with immense success.

The Harvey Sisters' songs went with a rush, and the smaller of the two made a hit with some quaint little mannerisms. Joe Natus sang "Sweet Savannah" and other selections agreeably. The entire company put plenty of ginger into their work, and made the audience feel glad that they had "seen Smith."

Murray Hill—The Young Wife.

Drama in five acts by Hannah May Ingham. Produced Oct. 3.

Archibald Carlyle	Robert Dronet
Sir Francis Levison	Emmett C. King
Lord Mountsevern	E. T. Stetson
John Dill	Walter Allen
Lady Isabel	Hannah May Ingham
Barbara Hare	Dorothy Donnelly
Cornelia Carlyle	Mrs. Thomas Barry
Lady Mountsevern	Rose Beaudin
Joyce	Sandol Milliken
Susanne	Lucia Garry
William Vane	Elizabeth Barriscade
Little Willie	Isabella Barriscade

The Young Wife is the latest dramatization of Mrs. Henry Wood's "East Lynne," which in stage form has successfully held a place on the boards. The new version was produced at the Murray Hill Theatre on Monday.

Hannah May Ingham, who undertook a new version, has done her work skillfully and has departed materially from the many dramatizations that have preceded hers. While adhering to the story of the original, which is too well known to require rehearsing here, she has developed a number of new situations which appeared to commend themselves to yesterday's audiences.

The all-around excellence of the Murray Hill Theatre company was an important element in the successful presentation of Miss Ingham's play. Miss Ingham essayed the principal role, and her pathetic rendition of the unhappy wife held the attention of her audience throughout. Emmett C. King as Sir Francis Levison was an accomplished villain. Robert Dronet gave his usual finished performance as Archibald Carlyle. A pretty picture was presented in Sandol Milliken's Lady Isabel's maid, Joyce. Mrs. Thomas Barry as the spinster sister proved highly amusing, while Dorothy Donnelly was a conscientious and painstaking Barbara Hare. Walter Allen presented another character study in John Dill, and enhanced his newly established reputation for legitimate work. The remaining characters were ably cast and were received with general satisfaction. A production of Mr. Barnes of New York is promised for next week here.

Third Avenue—Monte Cristo.

The new Third Avenue Theatre Stock company, under the management of Pincus and Brennan, began its career on Saturday night before a large and exceedingly demonstrative audience. Long before the curtain rose the S. R. O. sign was exhibited at the entrance, and inside the house the patrons gave very audible evidence of the eagerness of their anticipation.

The play, Monte Cristo, was well presented, some of the settings being very effective.

Edward R. Mawson, as Edmond Dantes,

was sincere and forcible, equally good as the impulsive young sailor, and later as the dignified, remorseless avenger.

Richard Lyle as Carderouse, and Edgar Selwyn as Fernand, were noticeably worthy of commendation. The latter possesses an admirable face and physique for such roles as the Catalan fisherman. Among the women, Emma Bell and Emma Haynes, as Mercedes and La Carconte respectively, deserve especial praise.

Between the acts specialties were given by Joe Bonnell, the Davenport Brothers, and Gertie Reynolds. They were enthusiastically received and applauded, as was also the exhibition of the war-graph.

The production was under the able stage direction of Doré Davidson. It is hardly necessary to say that the patrons of the Third Avenue will get their money's worth at the hands of Pincus and Brennan.

Fourteenth Street—Haverly's Minstrels.

Colonel J. H. Haverly's American-European Minstrels marched through a long and varied programme at the Fourteenth Street Theatre last evening with all the grace and precision of a crack military organization on parade.

The setting for the first part represented the deck of the battle-ship *Olympia*, and the patriotic finale was in celebration of Dewey's victory at Manila.

Those deserving special mention for their vocal work were Frank Cushman, whose every song brought repeated encores; Charles Whyte, who sang "Asleep in the Deep" with good effect, and Charles E. Foreman, whose simple and sweet rendering of "My Creole Sue" was heartily applauded.

Then there was Billy Rice with his rolling eyes and expansive mouth—both good for a laugh whenever he chooses to use them.

The Nichols Sisters won deserved applause, and in the burlesque, The Princess of Madagascar, all the members of the company appeared to advantage. The chorus work throughout was especially pleasing.

People's—Cuba's Vow.

Harley Merry's big scenic production, Cuba's Vow, came back to town last night and thrilled a large demonstrative audience at the People's. The melodrama has been brought up to date in view of recent developments in the Cuban situation, and, while the main story is the same that scored a hit season before last at the Star, the innovations have made parts of it practically new. The fine scenery as usual came in for hearty approval. The capable company, including Garland Gaden, Charles McCloskey, May Wilkes, J. Arthur Loining, and Josephine Brittain, received their share of applause, and a prosperous week seemed assured.

Metropolis—In Old Kentucky.

The Metropolis Theatre, located in the trans-Harlem district of the city, reopened last evening under the management of Henry Rosenberg. The bill was In Old Kentucky, presented by Jacob Litt's excellent company, and there was a good house in attendance.

The company is in many respects the same as last season. Lulu Tabor again plays Madge most charmingly, and Frank Dayton makes a manly Frank Layton. Other principal roles are in the hands of Pierce Kingsley, H. B. Bradley, and Julia Hanchett. The race scene and the Whangdoodle Pickaninny Band aroused the usual enthusiasm.

Columbus—Pousse Cafe.

Weber and Fields' Pousse Cafe company, headed by Fred Hallen and Mollie Fuller, opened last evening before a large audience, and the applause was as great as ever for the jolly burlesque that made merryment last season at the Broadway Music Hall. In the company were many clever specialty people who ably counterfeited the work of the original cast. Next week the stock company will return in Leah the Forsaken.

At Other Houses.

FIFTH AVENUE.—Charles Coghlan has begun the last week of his engagement in The Royal Box. Joseph Jefferson in The Rivals follows.

KNICKERBOCKER.—De Wolf Hopper in The Charlatan will be followed next week by Viola Allen in The Christian.

LYCEUM.—Mr. and Mrs. E. H. Sothorn (Virginia Harned) continue in The Adventure of Lady Ursula.

MANHATTAN.—The Turtle is enjoying the advantages of prodigious advertising.

BROADWAY.—Francis Wilson in The Little Corporal is playing to crowded houses.

MADISON SQUARE.—A curtain-raiser is a promised addition to A Brace of Partridges for this week.

CASINO.—Yankee Doodle Dandy will end on Saturday its long run at this house. The Royal Italian Opera company follows.

GARRICK.—Hoyt's A Day and a Night is pleasing the lovers of farce-comedy.

DALY'S.—A Runaway Girl has proven the most successful of Mr. Daly's musical comedy importations.

BIJOU.—Sam Bernard is amusing his many admirers by his impersonation of The Marquis of Michigan.

EMPIRE.—John Drew has begun his second week in The Liars.

WALLACK'S.—Alice Nielsen has achieved a real success in The Fortune Teller, and crowded houses testify to Manager Frank L. Perley's wisdom in making her a star.

ACADEMY.—Jacob Litt's production, Sporting Life, is an immense melodramatic hit.

MISUNDERSTOOD HIM.

"Josh" Ogden, who is one of James R. Waite's chief aides, wrote the other day to the office of the Wheeling and Lake Erie Railway, asking what arrangements might be made for transporting the Waite Comic Opera company between two points on the W. and L. E. lines. This was the reply that staggered Mr. Ogden:

DEAR SIR.—Agreeable with request contained in your letter of Sept. 10, we send you herewith a list of the buyers and shippers of hay located on the lines of this railway.

Now Mr. Ogden is wondering what some farmer must have thought when his mail brought a rate for carrying a comic opera company.

PROFESSIONAL DOINGS.

A cablegram from Victorien Sardou, expressing his sorrow at the death of Fanny Davenport and his sympathy for her family, was received by her relatives last week.

Ed W. Dunn leaves to-morrow (Wednesday) for Washington, D. C., to herald the advent of Stuart Robson in The Meddler on Oct. 17.

Lottie Medley, a sister of Mrs. Kellar, went to the Casino ten weeks ago as a member of the chorus. She appeared as one of the Irish boys in Yankee Doodle Dandy, and was selected as Marie George's understudy. With one rehearsal she was called upon to act as Miss George's substitute, and for several nights she has played the part with pronounced success. Miss Medley, furthermore, introduced her coon specialties, which went splendidly. She is to be congratulated on this opportunity following so soon after her debut.

May Irwin has another song which bids fair to duplicate the popularity of "The New Bully." Its title is "When You Ain't Got No Money You Needn't Come Round." Her new play, Kate Kip, is said to give the comedienne more numerous opportunities than any of her previous successes. It will be given at the Bijou Theatre in November.

Blanche Bates opened in San Francisco last Monday night with the Frawley company in An Enemy to the King. Her stay in California will be limited, as she has only been lent to the Frawley company by Augustin Daly, whose forces she will rejoin in November.

The Sherlock Sisters are conducting their handsome Theatre Saratoga—the only modern playhouse in the city of that name—on legitimate lines, and their management has been highly successful. Between the middle of August and the present date they have presented a number of attractions, and in every case the standing room sign has been brought into requisition.

Owing to the yellow fever scare in New Orleans Blaney's Southern A Boy Wanted canceled this week's engagement in that city and proceeded directly to Texas.

Manager Hamilton Harris is in town and reports that The Maine Avenger is playing to very large business in the smaller cities of this State and Pennsylvania.

So great was the success of the James-Kidder-Warde engagement at the Grand Opera House last week that an effort will be made to arrange a return date.

William Blaisdell and Clara Lavine are credited with incidental hits in The Evil Eye.

From Lewiston, Pa., Gilmore and Leonard write: "Business is away ahead of our expectations. Master George Mack is making a hit with our descriptive song, 'Take It Back, Judge.' Sherman Wade has joined our forces. We were last Friday visited by a bridal couple—the groom being W. T. Morton, a young physician of Philadelphia, and the bride Lillian Shirley, who was connected with our company for two seasons."

Roselle Knott has returned to town. Miss Knott won favor in the leading roles with Robert Mantell last season.

Libby Putnam, of the Putnam Twin Sisters, who has been seriously ill for the past three weeks, is convalescent and may again be seen on the Rialto.

W. D. Corbett, of Corse Payton's Stock company, and Camille Gautier, of Corse Payton's Comedy company, were married on Sept. 19 in Springfield, Mass. The groom banqueted the two companies at Holyoke, Mass.

Edwin H. Curtis is winning new honors for his natural performance of the deacon in Katherine Rober's production of The Deacon's Daughter. Miss Rober and her company saw the performance of The Country Postmaster by the Dayne-Fanshawe company at Canton, N. Y.

Effie Stewart and Yvonne de Treville will alternate as Aida next week with the Castle Square Opera company at the American.

A Day and a Night will be followed at the Garrick on Oct. 24 by Annie Russell in Catherine. William Gillette's Because She Loved Him So will follow Miss Russell late in November.

Harry Thomson visited Fort Thomas last week, while in Cincinnati, and was entertained by the Sixth U. S. Infantry.

Clara Mae Smyth is ill with malarial fever at her residence in this city.

Edith Kenward is ill at her home in town.

The Professional Woman's League badge was pinned upon the breast of the late Fanny Davenport when her body was buried last week.

On account of the breaking down of the stage that was conveying them to the railroad station, eight members of the Eastern A Hired Girl company missed the train at Glens Falls, N. Y., one day last week. They took a later train, and on their arrival at Schenectady, the next stand, were greeted by a German band which had been engaged for the occasion by Gus Pixley, and which escorted them to the hotel.

Ethelwynne Palmer made her initial bow to a Milwaukee audience Sept. 19 as leading lady of the Salisbury Stock company in the part of Vera Herbert in Moths. Miss Palmer made a magnificent impression in this role and at once became a favorite with the Milwaukee audience.

James K. Hackett's starring tour will begin on Oct. 10 at the Columbia Theatre, Brooklyn, in The Tree of Knowledge. Two new plays may be tried later. Rehearsals commenced last week in this city.

The American tour of Olga Nethersole will begin in November. Her new play, The Terzagant, is to be included in her repertoire.

N. S. Wood will open his season in Brooklyn on Oct. 17.

Jessie Fowler read a paper on phrenology at the literary meeting of the Professional Woman's League yesterday. At the October Drama Day, to occur next Monday, Etta Hudgins will deliver a monologue, and a one-act play will be presented.

Richard Mansfield has purchased an \$80,000 residence at 316 Riverside Drive.

Joseph Jefferson will begin a six weeks' engagement at the Fifth Avenue Theatre on Oct. 10. Wilton Lackaye, Otis Skinner, and Eben Plympton are included in the company.



As I listened to the tuneful little songs of A Runaway Girl one afternoon last week I began to ponder, as I often have pondered before, the reason why the English concerters of these things do so much better than our American writers of such jingles.

It isn't that there is any weight or especial literary merit to the Runaway Girl songs or music, but there is an undeniable daintiness—I hate the word, but there is no other that expresses what I mean—about these girls that we have seen upon Daly's stage that is positively refreshing.

Sometimes I think that it is the atmosphere of the house itself, and there is something in that, too. Everyone who appears upon the stage becomes Dalyized after a short spell.

Take Jimmie Powers, for instance. He is just as funny as he ever was, but he leaves a lot out that we had become used to before when he strode before the footlights, and we like him all the better for it.

Dan Daly and Jimmie Powers and Peter Daly are three actors whom we matinee girls considered impossible from our point of view. But positively Powers is cultivating a sort of sentimental majesty in his walk, and if he keeps on I can see him getting mash notes by the dozen in a year or two. He is getting Cyril Scottish about the fit of his clothes, and he no longer tries to make the audience laugh by sitting down on the stairs painted on the scenery and things like that.

I don't know anyone who can sing a pretty little song like "There's No One in the World Like You" better than Miss Earle. And there is another case of Dalyization.

It was only a year or two ago when I distinctly remember Miss Earle singing a naughty French song at the Casino and wearing—yes—tights.

Now she is the very personification of rosebud girly-girlism. When she flirts her skirts around it is as though she knew just the number of inches they should ripple from the floor. Just so far and no farther.

It is the same microbe of propriety that John Drew has carried with him from the same stage. It impregnates everything he does. When he saves a young woman from taking the deadly downward path that leads to lobster suppers and peroxide tresses he always does it as though he were saying: "My dear Lady So-and-So! Pause, I beg of you, and reflect on what you are about to do. I don't like to preach, but you know I was once with Daly's company, and I can't help going on like this. I couldn't be bad if I wanted to. No, really. I've got the microbe."

I don't mean to say that this sort of thing isn't a little bit spineless, and that real people have more devil in them than the Dalyized kind, but for burlesques and musical comedies and things they are very pleasant to look at and hear and pattern after.

Yes, I mean it. You find yourself going home and saying to yourself: "Oh, if I only could be good like John Drew!" And you wake up in the night and murmur: "I shall try so hard to be nice and cunning like Virginia Earle."

I dislike roasting people and I don't have to, for I'm not a critic—not a little bit.

But I went to Yankee Doodle Dandy in spite of the Manicure Girl's warning. The Manicure Girl is a great sharp on plays. She sees them all just as fast as they come out, and I ask her opinion before I go, as a rule.

She told me not to go to Yankee Doodle Dandy, but I scorned her advice. "What," I said, "not to go to see anything with such clever people in it as Walter Jones, Seabrooke, Warfield, Mudge-Lessing, and Edna Hopper? It couldn't help being good."

But in spite of all the talent and beauty represented by those names, and pretty costumes and some very fine scenery, the performance was wearisome.

Why? Because nearly everyone in the cast, including the clever people mentioned, slurred and gaped their lines and made side remarks to each other, and walked about the stage as though they were going through a rehearsal without a stage-manager.

One can stand bodge-podges of all sorts, but when actors start in to show how little they care about pleasing the audience and how easily they earn their salaries, it becomes tiresome. Oh, very!

An English audience would resent anything of the sort by hissing. The American audience resented it, some of them, by going out. There is no one in the world so clever or so beautiful or so anything else that he can afford to act as though the spectators were wooden dummies or natives of the Western wilds.

And then the jokes—when the jokers deigned to speak plain enough or loud enough to be heard!

Here is one of them that Jones asks Seabrooke: "What was that town we passed through where everyone was asleep?" "Philadelphia," answers Seabrooke. "Ye Gods! And this is the same Seabrooke who convulsed everyone who saw and heard him in The Isle of Champagne, and the same Jones that did a lot of good things in a lot of different plays."

There is one good song in the whole thing—the O'Hoolihan song—and one line funny enough to wake a genuine laugh—when Seabrooke says that he has patented an invention for extracting smiles from theatrical lithographs and supplying them to men who have lost money on the races.

THE MATINEE GIRL.

MUSICAL NOTES.

The Manuscript Society has arranged a series of six concerts to be given at monthly intervals during this season, which is the tenth of its existence. The works of seventeen American composers will be rendered during the Winter.

Lilli Lehmann probably will return to America this season for a tour of fifty song recitals.

THE VAUDEVILLE STAGE

A CLEVER COMEDIAN.



AL. H. WILSON.

Al. H. Wilson, whose picture appears above, is one of the leading lights of the vaudeville stage. His specialty is the impersonation of real German characters, not those who indulge in tugging up the English language until it is unrecognizable, but the genuine, whole-souled German, who knows what he is talking about and is fond of a little fun. Mr. Wilson's popularity is as great as ever, and his jests and songs seem to please the public as much as they have in past seasons. He is delighting the patrons of Keith's Union Square this week.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

Lillian Green and William Friend make their first appearance here in their new sketch, Mrs. Bruno's Burglar, written for them by Richard Carle. The others are the Highways, musical comedy duo, who have just returned from Europe, assisted by Gerona, pianist; Polle Holmes, the Irish Duchess; Ward and Curran, comedy duo; Carrie Scott, the tough girl; the Two Fantas, comedy acrobats; the Casino Comedy Four; C. Jack Harrington, monologist; the Adams Pantomime company, headed by James R. Adams, in Pico the Village Torment; Fostelle and Emmett, comedy duo; Mr. and Mrs. Byron Spaul, sketch team; the Ford Brothers, dancers, and the Deaves Trio, with their marionettes.

Keith's Union Square.

Robert Fischer and his company present the farce Naval Complications. The Hungarian Boys' Band remains for third week. The others are Al. H. Wilson, German comedian; Charles R. Sweet, the piano tramp; Le Roy and Clayton, Irish comedians; Adams, Casey and Howard, comedy trio; Behrwell Trio on the flying rings (fresh from Europe); Riley and Hughes, blackface team; Lynch and Jewell, comedy duo; Gloss Brothers, statuary poses; Kimball and Donovan, banjoists; the Sisters Mendoza, trapeze performers; Zimmer, clown juggler, and Henry Berrill, vocalist. The biograph and Timely Topics are retained.

Pleasure Palace.

Harry Woodruff makes his first appearance at this house in A Bit of Instruction, assisted by Prince Lloyd. The bill also includes Patrice, in A New Year's Dream; George Fuller, Golden, monologist; A. L. Guille, tenor; Harrigan, the tramp juggler; Krause and Rosa and their Dutch pickaninies; Three Vilona Sisters, musicians; Colby and Way, ventriloquism and dancing; Bicknell, clay modeler; Nelson and Milledge, comedy duo; Joe Goetz, globe juggler; John H. Shepley, musician, and the war-graph.

Proctor's.

A good straight vaudeville bill includes the Rossow Midgents, in their specialty and an imitation of Anna Held by Charlie Rossow; Press Eldridge, comedian; Schrode Brothers, acrobats; Clinton Elder, tenor; Mr. and Mrs. Franz Wilczek, violinists; the Coulson Sisters, globe performers and dancers; Bobby Ralston, short comedian; Nettie Fields, buck dancer; Forrester and Floyd, comedy duo; Eugene Neidert, bicyclist; Ward and Brown, Dutch comedians; McWatters and Tyson, comedy duo; Guilbert, equilibrist, and the war-graph.

Koster and Bial's.

In Gotham, revised and improved, continues its run. Richard Carle, Josephine Hall, Crissie Carlyle, William Barry, Dick Bernard, Daisy Dixon, and others make up a merry company. The olio includes the three Avolos, the three Sisters Merkel, the five Sennetts, the Brothers Mariani, and Blanche Delliere.

Harlem Music Hall.

The bill includes Maud Nugent, Tim Cronin, Johnson, Davenport and Lorello, Lottie Nelson, Farrell and Taylor, Charles Lawler, Collins and Collins, and the Tanakas.

Weber and Fields' Music Hall.

Hurly Burly continues on its prosperous career with its big cast, including Weber and Fields, Charles J. Ross, John T. Kelly, David Warfield, Lee Harrison, and Fay Templeton. Rudinoff, the French mimic, and Bessie Clayton, the dancer, introduce specialties.

THE BURLESQUE HOUSES.

SAM T. JACK'S.—The new first part is followed by Du Crow and Nola, Jeannette Harrington, Brothers Abaco, Annie Hart, Paul

and Dika, Jennie Yeamans, Fatima, the living pictures, and ballets.

MINER'S BOWERY.—Gus Hill's Gay Masqueraders present three reviews, and an olio including Adjie, Budd Snyder, McCale and Daniels, Gilbert Girard, Everett Sisters, Marie de Rossett, Clark Sisters, Emma Manchester, and Brown and Camille. Matt Flynn's Big Sensation follows.

LONDON.—Weber's Dainty Duchess company have a burlesque led by Letta Meredith, and the olio offers Montague and West, Burke Brothers, Aleene and La Rue, the Mimic Four, Hayes and Bandy, Kessler and Carrick, and Raymond and Clark. Ed F. Rush's Sporty Widows next week.

MINER'S EIGHTH AVENUE.—Fred Rider's New Night Owls have removed to the West Side for the week.

OLYMPIC.—Miss New York, Jr., is the week's attraction in Harlem.

DEWEY.—Al. Reeves' company is the attraction. The principal members are Harry Emerson, Fanny Fern Fletcher, Ollie Omega, the Unique Quartette, Dixie Mitchell, Barton and Ashley, Alice Thompson, and Al. Reeves.

AN INTERESTING CASE DECIDED.

Myll Brothers, publishers of the song "College Chums Forever," are jubilant over a decision handed down by Judge Lacombe, of the United States Court, on Sept. 26. James Foster Milliken, attorney for Myll Brothers, in speaking of the matter said: "Charles K. Harris brought suit, in August last, against Myll Brothers, the music publishers, of No. 43 West Twenty-eighth street, New York city, to restrain an alleged infringement by their song entitled 'College Chums Forever' upon 'Dear College Chums,' which he claimed he had written. The motion for a preliminary injunction was argued on Sept. 7. The affidavits show that Myll Brothers' song, 'College Chums Forever,' had been written in August, 1897, while it was not claimed that the other song had been written until November, 1897. It was also proved that Myll Brothers' 'College Chums Forever' was original in words and music, and bore no resemblance to 'Dear College Chums.' Judge Lacombe, of the United States Circuit Court, handed down his decision Sept. 26, 1898, denying Mr. Harris' motion for an injunction."

WEBER AND FIELDS' LONDON TRIP.

When Weber and Fields and their company go to London next Spring they will not go under the management of Albert Gilmer, as was reported in some of the daily papers last week. Mr. Gilmer is the manager of the Princess Theatre, London, and he was anxious to secure Weber and Fields' company for a Summer's run next year, but the inducements he offered were not sufficient to tempt Weber and Fields to sign a contract with him, so they will go over on their own hook. When he sailed for England last Wednesday Mr. Gilmer told Manager Teller, of Weber and Fields, that he would do all in his power to help them to secure the theatre they want. It will probably be the Shaftesbury, Prince of Wales, or Lyric. Mr. Teller will sail for London in a few weeks to make all the arrangements. It is possible that not only the principals and chorus but the orchestra as well will be sent across the ocean, so that the entertainment will be given exactly as it is on Broadway.

THE SPECULATOR NUDDLE.

Weber and Fields have been sued by James Canary, a ticket speculator, for \$10,000 for false imprisonment. The managers have been trying to do away with the speculator nuisance, and one night recently they had Canary arrested on a charge of creating a disturbance in front of the theatre. He had sold a ticket to a man who was refused admittance, and when he tried to argue the matter he was taken in charge by a big Broadway constable. It is said that the Speculators' Association is assisting Canary, as they are anxious to have their rights defined.

C. B. CLINE INJURED.

Carver B. Cline, the former business manager of Koster and Bial's, met with a serious accident early on Wednesday morning last. He was annoyed by the howling of some cats and went out on the fire escape to chase them. He made a misstep and fell through the fire escape to the roadway below. He had to be carried upstairs and a physician discovered that he had been severely injured. He will be confined to his room for some time.

MARIE JANSEN AS A CONTINUOUS STAR.

Robert Grau has captured another big fish with the tempting bait of large returns for little work in vaudeville. This time it is sprightly Marie Jansen, who will do a protean act, making three changes. She will open on Oct. 31, and Mr. Grau has the rival managers bidding eagerly for her services. For the past four years Miss Jansen has steadily refused to listen to offers from vaudeville managers and agents, and Robert Grau's success in securing her is notable.

WILMER AND VINCENT AS STARS.

Sidney Wilmer and Walter Vincent, authors of A Strange Baby and In Durance Vile, will henceforth appear as the stars in those sketches, as they and Isabelle Urquhart have parted company. They have engaged Olive White, formerly leading woman with Andrew Mack, to play the parts formerly done by Miss Urquhart. Wilmer and Vincent will play all the leading vaudeville theatres here and will visit Europe early next Spring.

HARRY LACY'S SKETCH.

The authorship of Rob Rackett's Pajamas, successfully presented here a few weeks ago at Keith's, was kept a secret up to a few days ago, when THE MIRROR learned that it was written by Jane Marlin, the correspondent of THE MIRROR at New Haven, Conn., and Harry Lacy. It is a bright sketch and reflects great credit upon its authors.

BRUNELLE'S SUNDAY CONCERTS.

H. Brunelle will run a series of Sunday night concerts at the Metropolitan Theatre during the season. The Metropolitan is situated at 142d Street and Third Avenue, which is in a well-populated neighborhood. It is a good day's journey from that section to the centre of the metropolis, which is probably the rea-

son why the theatre was so named. It is this fact that makes the outlook for Mr. Brunelle's success seem very rosy, as the people of the northern section of the city will be able to enjoy a good concert without having to undertake the tiresome journey down town.

LIQUOR IN MUSIC HALLS.

The managers of the various music halls were startled last week by an order from the police to stop selling liquor in the auditoriums. Upon investigation it was found that the word "liquor" meant whiskey, the sale of which was forbidden. Wine or beer was allowed to be distributed as usual, but the insinuating juice of the rye was banished to the barroom. This will prove a hardship to many patrons of the halls. Sometimes, when a particularly bad turn is on the stage, there is nothing in the whole drink list which will give a man the courage to stay and listen to it except a good stiff horn of whiskey. Verily the ways of the police are fearful and wonderful. This latest interpretation of the music hall drink law is the funniest thing they have promulgated in many a day.

THE SCHULUMITES MAKE MERRY.

Three hundred members and friends of the Lafay Schulum Association paraded through the Bowery the other evening with blaring trumpets, prancing steeds, masquers and all the appurtenances of a truly up-to-date procession.

At Miner's Bowery Theatre, which was invaded by the entire tribe of Schulum, the male members were so entranced by Dot Davenport, the Little Gem, that they climbed upon the stage and responded literally to the invitation in her song, "Come and Kiss Me, Harry."

It is worthy of record that "Harry" is the universal given name in Grand Street society circles.

JANAUSCHEK IN VAUDEVILLE.

The great tragedienne, Madame Janauschek, has decided to go into vaudeville, and will make her first appearance on Oct. 17 at Proctor's Theatre. She will be supported by Charles Kent and Lawrence Merton, and will present the one-act play Come Here, by Augustin Daly. W. L. Lykens is arranging her tour.

MABEL FENTON ROSS ILL.

Mrs. Charles J. Ross (Mabel Fenton) is seriously ill with bronchitis at her residence in this city. She was obliged to retire from the cast of Hurly Burly several days ago. Mrs. Ross is very popular with the profession and the public, and it is to be hoped that she will soon recover.

ENLARGING THE ORPHEUM CIRCUIT.

The management of the Orpheum circuit have secured a theatre in Denver, which will be run as a vaudeville house in connection with the other Orpheum houses. Manager Morris Meyerfeld, of the Orpheum, will be in New York in a few days to settle some matters appertaining to the circuit.

ALHAMBRA'S NEW MANAGER.

A telegram to THE MIRROR states that Harry Jackson, formerly of Hopkins' forces, has taken the management of the Alhambra, in San Francisco, which so far has not been very successful. Mr. Jackson hopes to turn the tide in the right direction.

HODGDON IS NOW A GOTHAMITE.

S. K. Hodgdon, the resident manager of Keith's Union Square Theatre, has finally shaken the dust of Boston from his feet, and is now a full-fledged New Yorker. He moved his family over last week, and is now comfortably established in his happy little home.

LESSEES BUY THE DEWEY.

Timothy D. Sullivan and Morris Kraus, who opened the Dewey Theatre a couple of weeks ago, have purchased the building, which fronts both on Fourteenth and Thirtieth Streets. The price paid is said to have been about \$165,000.

LAST WEEK'S BILLS.

PROCTOR'S.—The Parson's Love, which was seen here a few months ago at another house, was presented with considerable success by Charles G. Craig, Mrs. Robert B. Mantell, and D. M. Murray. As the drink-loving, card-playing miner Mr. Craig was at his best and held the attention of the audience throughout the sketch, which is a little more serious in tone than the general run of offerings of this kind. Mrs. Mantell as the wife acted with force and feeling, and D. M. Murray was excellent as the Parson. Patrice was seen once more in her delightful little sketch, A New Year's Dream. She becomes more arch, coquettish and charming all the time, and her play is one of the few which can be seen over and over again with pleasure.

Her dresses, as usual, were superb specimens of the art of the modiste, supplemented by rare good taste on the part of the wearer. Edward Poland made his first appearance in the part of the bibulous young clubman who "sees things" on New Year's eve, and scored a decided hit. A. L. Guille sang some songs in Italian with his accustomed spirit, and the applause at the end of each selection was loud and long-continued. Florence Bindley played her sleigh bells and xylophone solos with great ginger and made a hit with her singing, dancing and reciting. She is about the most versatile artist in vaudeville. Krause and Rosa were seen in their new specialty, which has the merit of originality and novelty. Both women have good voices, which they display separately and together in some high-class selections. At a certain point in their sketch they introduce their Dutch pickaninies. These are two colored boys, dressed in the costumes of a German boy and girl, with flaxen hair, wooden shoes and all the other accessories which are supposed to belong to every well-regulated Dutch child. Krause and Rosa sang short selections from the coon songs of the day, and the pickaninies repeat them in Dutch. The sketch winds up with a dance by the pickaninies, who are encouraged to "shake themselves" by the stars. The idea is odd and pleasing and found favor with the large audiences. Krause and Rosa are to be congratulated on having gotten out of the beaten track. Novelty is what is wanted in vaudeville, and good novelties are always sure to make a hit. Lotta Gladstone, whose quaint delivery of a funny monologue has placed her in the front rank of vaudeville performers, made her usual hit. Her work is out of the ordinary, and she deserves the success she has won. McAvoy and May worked like beavers Harrigan, the juggler, made many funny remarks while he dallied with his collection of glass boxes and other things. John and Bertha Gladstone presented their extremely neat dancing act, which, while always the same, is never tiresome. Johnson, Davenport and Lorella made a hit in their comedy acrobatic work. Colby's ventrilo-

quism and Miss Way's dancing made a pleasing impression. Ed Rogers danced and sang, and Maguire's horses and the war-graph were also in the bill.

KEITH'S UNION SQUARE.—Cora Tanner presented the pretty one-act play, Drifted Apart, by Sir Charles Young. The large audiences seemed to find great pleasure in Miss Tanner's work, although the play is on the quiet and serious order. She was ably assisted by Louis Massen. The Hungarian Boys' Military Band continued its great success, and the little musicians won very hearty applause for their spirited rendering of some excellent selections. The little snare drummer and the bass drum and cymbal players as usual attracted great attention, and they are the only ones who seem to be having a good time. The other boys are very serious about their work. Watson, Hutchings and Edwards made the laughing hit of the bill in their funny German sketch. Watson is the same old thick-tongued German we have laughed at for years, and his partners assisted him capably in the funmaking. Joe Flynn rattled off six or seven parodies at each performance, and kept the people busy laughing between the lines. Rodix, the balancer with the powerful jaw, repeated his first week's hit and astonished everybody by his remarkable exhibitions of strength. Charles E. Grapevine and Anna Chance made a big hit in their sketch, in which Mr. Grapevine does some excellent character work in the German comedy line. Margaret Webb, who is a pretty girl and a sweet singer, scored a big hit with some well-selected songs which were warmly encored. Clements, Marshall and "Sunshine" (a little colored girl) were seen in a diverting specialty made up of popular songs and neat dances. Cook and Clinton, the pretty and graceful sharpshooters, hit the bull's-eye every time, and made a hit with the audience as well. Hill and Whitaker did their pleasing sketch, which includes some smart banjo playing and some good singing. The Glines introduced their musical act. Gilbert Sarony giggled and gurgled in his grotesquely funny way and made a hit, especially with the women. Some new views were shown on the biograph and the Timely Topics stereopticon. Harry Edson's dog proved an intelligent animal.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The burlesque on The Turtle, introduced into Hurly Burly recently, has proven one of the hits of the piece. The whole performance is running very briskly, and there is hardly a dull moment from the rise to the fall of the curtain. Lee Harrison made his first appearance with the company last week and scored a hit. The regular stars and the happy chorus were as merry as ever. M. Rudinoff, the versatile and accomplished French entertainer, presented his delightful specialty, and Derenda and Breen juggled clubs with more or less dexterity. Bessie Clayton's dancing is still a popular feature of the burlesque.

KOSTER AND BIAL'S.—Many changes and improvements were made in the burlesque, in Gotham, last week. The performers have become settled in their parts and are able to pay some attention to working up funny bits of business. A good deal of superfluous dialogue has been cut out and new gags added, which are a great improvement on some of the originals. Josephine Hall's song, "Bag-Time," in which she is assisted by several street urchins, is the musical hit of the piece. The "short-hand opera" given by Richard Carle and Miss Hall is excellent. The same diverting olio seen on the opening night is furnished by Blanche Delliere, the three Sisters Merkel, the three Avolos, the five Sennetts, and the Brothers Mariani.

TONY PASTOR'S.—Mrs. Alice Shaw, the popular whistler, was warmly welcomed on her reappearance and met with her usual success, which was shared by her twin daughters, who looked supremely happy over their escape from the supervision of Commodore Gerry. They have crossed the sixteen-year-old Rubicon since their last visit and showed that they could do as well in the dancing line as they can in their whistling specialty. After some well executed trios with Mrs. Shaw the twins appeared together in Alpine costumes and did a very pretty dance, which was heartily applauded. Maud Nugent made her reappearance and showed a vast improvement over her former work. She has been studying dance steps, and surprised her warmest admirers by her grace and agility. She sang "No Coon Can Come Too Black for Me," "I Want Ma Chicken," and a new song of her own composition called "Sweet Little Tootsie McWattle," which has a catchy chorus and stands a good chance of becoming popular. Frank E. McNish and Rose Albino appeared in a funny sketch, which allowed McNish to introduce his "Silence and Fun" act to great advantage. He is becoming very proficient as a monologist and rattled off some up-to-date material in a breezy manner which caught the fancy of the audience and won plenty of hearty laughs. George Evans has one new line in his monologue which made quite a hit. He ought to get a few more, as his turn is becoming too familiar, and there is an old proverb about familiarity which need not be repeated here. This advice is given in all kindness to Mr. Evans, who appears to be a very bright young man. Antoinette Cyr and Eddie Lin, two youngsters apparently about fourteen years of age, made a big hit with some duets, which they rendered effectively. They finished with a coon medley which was warmly encored. Allen and Delmain scored a hit in their sketch, which is founded on marital infelicity. Billy Arlington, the old-time minstrel, had a lot of new material, which he used very effectively. He has the knack of entertaining, and others who pleased were Carr and Jordan, the three Holdsworths, Wagner and Armlin, the Lynches, Bonnie Goodwin, Hal R. Stephens, and Professor Sherman, with his educated goats.

PLEASURE PALACE.—Grace Filkins made her reappearance in vaudeville as a full-fledged star last week in a sketch written by Paul Wistach and Arnold Daly called A Partial Eclipse. It did not make a very good impression, and Miss Filkins will have to secure something more suitable if she desires to remain in vaudeville. Personally, she was as charming as ever, but the material she had gave her no opportunity. She was assisted by Arnold Daly, one of the authors of the piece. Hilda Thomas made a pronounced hit as usual in her bright sketch, Miss Ambition, in which she does many amusing impersonations. Frank Barry assisted her at the piano, and played his two parts very neatly. The Coulson Sisters made one of the biggest hits of the bill in their original and pleasing specialty, which includes some smart work on the rolling globes and a neatly executed skipping rope dance. Their dancing is a special feature, and it evoked spontaneous and enthusiastic applause. Mr. and Mrs. Charles T. Ellis were successful in their new sketch, An Artist's Dilemma, in which Mr. Ellis yodels very sweetly. A. O. Duncan was up to date as usual, and sprang several new and timely political gags. The Manhattan Comedy Four combined fun and harmony in equal proportions. Mr. and Mrs. Tom McIntosh created a good deal of fun with their sketch. Alice Raymond and John Kurkamp, O'Brien and Collins, Fred Brown, Bryant and Harger, Goliath, and the war-graph were also in the bill. Fred Watson's piano solos were a pleasing feature.

HARLEM MUSIC HALL.—Hurtig and Seamon's Bowery Burlesquers played to very large business. New material has been introduced since the company was seen downtown, making the entertainment better than ever. The World's Trio, Gracey and Burnette, Loney Haskell, Lewis and Elliot, Gladys Van, and the burlesque, Slumming, scored again.

The Burlesque Houses.

BOWERY.—Fred Rider's Night Owls presented a burlesque entitled Mum, written by Wiley Hamilton. It did not sparkle with wit, and contained too much suggestiveness and profanity. May Clark Van, Otten and Florence Wragland did the best they could in it. The olio, introduced during the burlesque, included Bob Robinson, in a German dialect specialty;

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THE ORIGINAL TRAMP JUGGLER.

HARRY RIGAN

Proctor Circuit.

ADDRESS AGENTS.

Charles H. Duncan, comic songs: Hamilton and Wiley, in a fairly good sketch: Van Osten, St. Clair and Yale, dancers: Wragland, Walling and Collins, rag-timists, and Falke and Lillian, who scored very heavily with illustrated songs.

SAM T. JACK'S.—A remodeled concert, first part pleased large houses last week, when the sinuous Fatima returned to the olio, which also showed Siegfried, Ostrado, Collins and Collins. Du Crow and Nola, Foster and Lewis, Brannon and Collins, the cake-walk, ballets and living pictures.

LONDON.—Jacobs and Lowry's Merry Maidens pleased large audiences. Two burlesques introduced handsome costumes, pretty girls and amusing comedians, and the olio was unusually strong. Sophie Everett sang her songs, and so did Nellie Hanly. Hiatt and Pearl put in their always welcome musical act. Herworth and Stockholm sang and danced fetchingly. Lowry and Rice gave catchy parodies, and Brennan and Curran did their Irish comedy. The performance was satisfactory all around.

DEWEY.—Weber's Parisian Widows spent a prosperous week here. The best feature of the bill was the illustrated song specialty of Maxwell and Simpson. The Trobadour Trio, Dryden and Leslie, Gilbert and Goldie, Lizzie Van, and the Burman Sisters were in the olio. The burlesque A Night on Broadway closed the performance.

MINER'S EIGHTH AVENUE.—Clark Brothers' Royal Burlesquers presented to big business the bill seen the week before at the Bowery Theatre.

VAUDEVILLE JOTTINGS.

J. Frank Ely and L. Florence Harvey were married in New York city on Sept. 30. They opened yesterday at Atlanta, Ga., and will tour the Southern cities in their new black face act, William and Mandy.

Miss Morton, of Mudge and Morton, has recovered from her illness, and is at the Nelson Theatre, Springfield, Mass., this week. The team will join Hill's Ruff Comedy company, at Paterson, N. J., on Oct. 10 for the season.

James Howard, of Howard and Emerson, with the Royal Burlesquers, is now singing Will C. Carleton's latest ballad, "She May Be Somebody's Mother," with great success.

Hodgkins and Leith closed their engagement with Uncle Josh Sprucey on Sept. 29. They will play dates until they see a suitable opening with some comedy company.

Grant and Norton played a very successful engagement in St. Louis last week, and are now at Hopkins' Theatre in Chicago. Miss Norton's monologue has made a distinct hit everywhere she has appeared this season.

Will C. Carleton, the baritone and well-known song-writer, is to appear shortly at Keith's in a new and original act consisting of stereopticon views and mechanical stage effects to illustrate his latest songs.

Beatrice Moreland played A Game of Golf last week at Keith's Boston house. This was her second appearance there within ten weeks, which speaks volumes for her ability as an entertainer.

Pasquelina De Voe requests THE MIRROR to deny the rumor that she is engaged to be married to Harry O. Wesley.

Nestor Lennon has decided to remain in vaudeville for the season. With Maud Banks he will continue to present Love or Life.

E. E. Rose will produce his new sketch, Your Room Rent's Due, next week at the Castro Theatre, Fall River, Mass. He will be assisted by Lottie Briscoe and Irving Brooks. The sketch is said to be very amusing, and Mr. Rose hopes to make a big hit in it.

Billy McClain's new cake-walk dance is making a big hit.

J. H. Stoddart will be at Keith's Union Square Theatre on Oct. 10, when he will be seen in the telegraph scene from The Long Strike.

Scanlon and Milley made a big hit at Huber's Museum week of Sept. 19, and repeated their success last week at the Howard Athenaeum, Boston.

J. K. Emmet will make his reappearance in vaudeville at Tony Pastor's on Oct. 10. He will do a scene from Fritz in Ireland, and will revive the lullaby and the cuckoo song. Anna Mortland and Baby Beatrice will assist him.

Zelma Rawlston, who was one of the headliners last week at Keith's Boston Theatre, received flattering notices in all of the Boston papers.

Active work is now in progress on the site of Oscar Hammerstein's new music hall, the Victoria. The indomitable manager expects to have the house ready for opening early in January.

Keith's Providence Theatre will not be ready to open on Oct. 10, so Mr. and Mrs. Milton Nobles will take a week's rest at their Brooklyn home. They have played steadily since Aug. 1, and are booked solid up to April.

Almece, the European novelty dancer, made so pronounced a hit during her recent engagement at the Orpheum, Kansas City, that Manager Lehman re-engaged her for carnival week, beginning Oct. 2.

Louis M. Granat, the whistler, is now on the Orpheum circuit. He has a number of new selections in his repertoire.

Four new female members joined the May Howard company yesterday at New Haven, Conn.

Papinta closed her four weeks' run at Keith's Bijou in Philadelphia on Saturday, and will open at Hopkins', New Orleans, on Oct. 9 for four weeks.

W. L. Ballauf is in advance of Irwin Brothers' company.

The season at the Star Theatre in Cleveland has started off unusually well.

A small advertisement in the New York Herald the other day read as follows: "Vaudeville people wanted in all lines. Must be good dressers. State full particulars." Of course, no sensible vaudevillian would think of answering a thing like this, but the advertiser probably caught a few would-be's, which was probably what he was after.

Fred Watson, the clever pianist of the Pleasure Palace, has been engaged for another year by F. F. Proctor. He has become a great favorite with the patrons of the Palace, and his solos are regular features of each programme.

J. W. Harrington, the dialect mimic, is among the performers engaged by B. F. Keith for a four weeks' season at the Mechanics' Fair to be held

in Boston. Mr. Keith is furnishing the vaudeville entertainments which are to be a feature of the fair. Mr. Harrington has been playing in the Keith houses for twelve years, and he speaks in the highest terms of Mr. Keith and his system of management.

Ethel Le Van has resigned from the High Rollers Burlesque company. She caught a severe cold while playing at the Dewey Theatre in New York, which compelled her to retire.

John W. Ransome has returned East after a long and successful Western tour. His Ruler of New York specialty will no doubt enjoy special favor for the next few weeks in and around New York.

Julie Mackey, the favorite contralto, will soon be delighting her American admirers at one of our local music halls.

Lydia Yeamans was the star of the bill at the new theatre in Hanley, England, week of Sept. 19.

Miron Leffingwell will make his vaudeville debut on Oct. 17 at Proctor's.

Two records broken in two successive play nights—Saturday and Monday—is an achievement that Rice and Barton's Big Gaiety company boasts. It broke the Saturday night record at Harry Williams' Academy of Music, Pittsburgh, and had by far the largest opening day of the season at the Star in Cleveland.

A morning matinee will be given to-day at the Fourteenth Street Theatre by Haverly's Minstrels, to which the newsboys of the city have been invited.

A surprise party was tendered Anna Suits on Sept. 27 at the residence of Mrs. H. Stein, 236 West Thirty-fourth Street, this city, prior to her tour over the Hopkins-Castle circuit, beginning Oct. 2. The participants in the merry-making included Mlle. Coupler, Louise Royce, Josie Intropidi, Mrs. C. Dasset, Sally Rothschild, L. Lehman, Colonel Merrell, Dr. H. Taylor, Max McKinney, Gus Halbeck, and Louis Lesser. A beautiful sunburst diamond was presented to the guest of honor by the guests.

Joseph Hart has been spending a few days at the springs in West Barren, Ind. The waters had such an invigorating effect on him that while he was there he wrote a new sketch, which he has christened A Close Call.

Madame Judic, the French comedienne, will arrive in New York shortly. It is said that she intends entering vaudeville.

Cyrano de Bergerac will be burlesqued shortly at Weber and Fields'. The travesty will probably be called Sir Nosey the Hatrack.

Emmonds, Emerson and Emmonds opened with Harry Williams' own company at the Olympic Theatre, Chicago, Oct. 3. Mrs. Emerson's costumes are new and handsome.

George Poole, the manufacturer of illustrated song slides, last week completed a set for "Stories That Mother Told Me," upon which he has been highly complimented.

Harry Bagge, assisted by Anna Fairchild and Joseph Maddern, will open at the Brooklyn Music Hall on Oct. 17, in A Husband's Holiday, by Edward Gervase.

Jess Dandy made a hit last week in Philadelphia in his original Hebrew specialty.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins': That brilliant and vivacious character comedienne, Flo Irwin, heads the vaudeville list. She is assisted by Walter Hawley, and appears in The Gay Miss Coon. Charles T. Aldrich, Sidney Grant and Miss Norton. Carter De Haven and Bonnie Maie, Foreman and Howlett, and the Midget Japs are the others.

Olympic: The bill comprises the Four Cobans, Waterbury Brothers and Fenny Jones, Grant and Jones, the Paolis, Clarice Vance, Webb and Hanson, the Elmore Sisters, Emmonds, Emerson and Emmonds, Harry Steele, Le Roy and Morris, McCabe and Emmett, F. H. Standfield, Schuyler Sisters, and Betty Kenton.

Chicago Opera House: Lillian Burkhardt heads the list of stars, together with Lottie Gilson, Al Leach, Fields and Lewis, Charles Banks, Meeker Baker Trio, Raymond Musical Trio, Leo and Chapman, Laredo, Lalley Brothers, Carey and Fagan, Castellan and Hall, and the Connors in a burlesque sketch.

Hawthorne: John Kernell is the headliner, surrounded by Jessie Couthout, Stanley and Jackson, Kate Davis, Pete Baker, George H. Adams and Family, Charley Case, Herbert Albini, Nellie McGuire, Charlie and Beatrice Diamond, Ray L. Royce, Fogarty and Francesca, Edgar Geyer, and Leona. Great Northern: The programme of fashionable vaudeville which have been presented at this house under the new régime have attracted general attention. The current bill includes Pauline Hall, the Deltorelles, Filson and Errol, John Byrne, S. Miller Kent, and Della Rocca.

Masonic Temple: The house is dark. The workmen are busy preparing for the opening, which is set for Oct. 10. Manager Harry Earl is said to have many great acts on his books, and a superb bill is promised for the opening date.

Dearborn: On the supplementary bill Mason Mitchell shines as the main feature. Annie St. Tel, Kuerens and Cole, Arline Verona, and others take part. The house is turning people away nightly.

Sam T. Jack's Theatre: Weber and Fields' Glad Hand Burlesquers, Nicholl Sisters, Halliday and Ward, Post and Clifton, Fields and Wooley, and Manning and Weston are in the olio. The co. has been enjoying good business.

The Gaiety and Savoy have good burlesque bills.

Ferris Wheel Park closed 2 after a most successful season.

Note: Flo Irwin and Walter Hawley are making a tremendous hit on the Kohl and Castle circuit. They will leave for the coast soon.

WILLIAM FITZGERALD.

BOSTON, MASS.—J. H. Stoddart's vaudeville debut in Boston was the event of the week at Keith's, and that means in the whole city as well. Everybody wanted to see the "grand old man of the stage," who appeared in a condensation of The Long Strike, supported by E. W. Morrison, Marie E. Rice and Lillian Billings. The biograph, Batty's bears, Lew Blon and Jane Cooper, George Thatcher and Edward Marble (here's looking at him!), Emma Carus, Her, Burke and McDonald, Gallardo, Allen and West, Baker and Randall, the Geasone, Dudley Prescott, John Le Clair, Antoinette Cyr and Eddie Hill, Cal Stewart, Lee Ingham, Edward J. Boyle, and others.

At the Lyceum the Bon Ton Burlesquers present as their olio features Ned Monroe, Morrison and Markoy, Agnes Behler, Dailey and Leonard, Mlle. Electro, Byron and Langdon, Bobby Mack, Mlle. Rosa's Oriental dancers.

Jermom's Black Crook Burlesquers, supplemented by Thomas and Watson, form the bill at the Grand. The features are Grace Vaughn, the Bijou Comedy Trio, Murray and Everett, Gene and Liza Hughes,

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MISS NORTON

Oct. 2, Hopkins' Theatre, Chicago (return Engagement). Oct. 10, Olympic, Chicago.

Eddie Weston, Bessie Bensley, Ben Harney, Ed H. Murray, Joe Mitchell, and Harry Walters. The High Rollers are at the Howard Athenaeum this week. Washburn Sisters, Lew Randall, Mlle. Faldana, Tom Nolan, and Gibbons and Barrett are in the co. In the house olio are Dorenda and Breen, Mabel Stanley, Brandow and Finley, Clarice Melrose, Spedden and Henson, Watson Sisters, Alice Warren, and Kamochi and Grace.

At Austin and Stone's this week the vaudeville entertainment is furnished by Marie Sousa, Silbor and Emerson, the Sheerans, Tillie Russell, Sunderlaine and Foods, the Sherry Sisters, and others.

The last chapter of Sans Souci was closed last week when the auction sale of the furnishings was held. Frank V. Dunn, of the Palace, and Walter T. Farmer secured most of the property at bargain prices. It would not surprise me now to see the announcement of the reopening of the place as a house devoted to the Weber and Fields style of entertainment. It remains to be seen whether the city would care for such a thing in what used to be its public library, but it would pay well.

JAY BENTON.

PHILADELPHIA, PA.—"Standing room only" greets the visitors at every performance at Keith's beautiful theatre, and the weekly change of attractions warrants it. This week introduces Cora Tanner and Louis Massen in Drifted Apart. Rods, The Origin of the Cake, Margaret Webb, Hill and Whittaker, Wilton and Stack, Conroy and McFarland, Clements and Marshall, Harry Edson's dog, Cooke and Clinton, Cross and Holden, Eldora and Norrine, and the stereoscopic views.

The Trocadero is keeping up its reputation with Reilly and Wood's co. to the patrons. The three Norton, the De Filippi, Melrose Brothers, Dunbar Sisters, Baker and Reynolds, Frank D. Bryan, Stokes' Pickaninies, Weston Sisters, Bessie Lamb, and Pat Reilly are the features. Miss New York, Jr., 10. Knickerbockers 17. Merry Maidens 24.

There is a good bill this week at the Lyceum. The Rose Hill English Folly co. is the attraction. Business uniformly large. American Beauties 10.

The Kensington has The Sporty Widows. Irwin Brothers' Venetian Burlesquers 10.

Continous vaudeville at Arch Street Museum this week introduces Byron and Blanch, Mlle. Perrier, Ercella and Heath, Chris Green, the Keagans, Carr and Carr, Alida Perrault, Flak and McDonough.

Philip F. Nash is in Philadelphia attending to some important business in reference to the theatre to be built here by F. F. Proctor. I am reliably informed that a site has already been secured in the neighborhood of Chestnut and Eighth streets. The theatre is to be ready for occupancy by September, 1899.

S. FERNBERGER.

WASHINGTON, D. C.—Harry Morris' Little Lamb crowded Kerner's Lyceum on their opening 3 and met with universal praise. Belmont and Weston, Dikens and Wade, Joan Cunningham, Patterson Brothers, Ames Louise, and the Ford Brothers are in the co. Harry Morris made a hit. Bantz-Santley co. 10.

The Bijou presents an attractive bill in Troja, Joe Flynn, Gardner and Gilmore, Four Dancing Dolls, the Abner, Armstrong Brothers, Revere Sisters, Johnnie Webber, and the Maginleys. John T. Tierney, Dave Schaeffer, Nina Collins, Alice Warren, Mamie Remington, Sidonie Dixon, and Clara Adams, holdovers. At Manager Sam Gassenheimer's Summer Garden, in the Hotel Lawrence Annex, the following appear during the present week: Sefton and Deagle, the Grimes, Harry Carroll, Ivy Morse, and May Douglas. His success has been so pronounced during the Summer that Manager Gassenheimer has concluded to continue indefinitely and make it a winter resort. Many changes will be made. Louise Wrence continues at Glen Echo, on the Potomac. Item: A. Stern's mimicry and imitations of actors has been the card at the Bijou Theatre during the past week, where he made the strongest kind of a hit.

JOHN T. WARDE.

JERSEY CITY, N. J.—May Howard's Extravaganza co. opened at the Bon Ton Sept. 25. 1 to very good business. The programme gives the best of satisfaction. The Alimony Club introduces the large co. in numerous costumes and specialties. The olio is remarkably good, and has Al. Weston, a pleasing descriptive singer; the Mille Trio, Pearl Livingston, Phil Mills and Margaret Sheridan in a new song act which goes well. Williams and Stone, James C. Flynn and Fannie De Costa in a very good sketch, Irene Watson, a wonderful kicker and contortionist; Moran and Wealey, a neat up-to-date Irish team. Secret Servers is the closing burlesque, in which May Howard appears with as much vivacity as of yore. The costumes are gorgeous and the scenery new and handsome. Big Sensation Show 24. Sam Devere's co. 10-15 items. Four ladies will join the female contingent of the May Howard co. at the Grand Opera House, New Haven, Conn., 3.—Conroy and McFarland and Flatow and Dunn will leave the Knickerbocker Burlesque co. 1 and will be succeeded by Shayne and Worden and Haywood and West. Syracuse and Stone new burlesque will also be presented same date. Frank Williamson plays a newspaper reporter in one of the burlesques with the May Howard co., in a manner which cast odium on the entire co., and Manager Harris has promised to eliminate the part entirely, and perhaps Mr. Williamson too.

WALTER C. SMITH.

SAN FRANCISCO, CAL.—Big business at the Orpheum week 19-24. Jeanne Franko met with an enthusiastic reception. Casau did some new and clever work. The two Pauls made a hit. Felix Morris positively entranced the audiences with the newest possible presentation of the comedy, The Vagabond. Bessie Bonehill, Hines and Remington, the Tow-Zoo-in-Araba, and the biograph completed an enjoyable bill. Week 25: Mr. and Mrs. R. J. Dusan, Sankey Brothers, the Anglo-American Quartette, and Lew Hawkins. The bill was slightly changed at the Alhambra. Mr. and Mrs. Sidney Drew were exceptionally good in a new sketch, Diana on the Chase. Del Ponce gave some new selections in the Powers and Grace walked. Mosa de Villiers introduced some new feats. The Austin Sisters did a thrilling trapeze act. McBride and Dalton did good comedy work. New turns for week 26 are the Four Olfans and Ford and Lewis. At the Chutes, Marie Wood made her first appearance in this city and was well received. She has a sweet soprano voice. Oro, Clifford and Oro were funny, as usual. Eusapia danced.

FRED S. MYRTLE.

ALBANY, N. Y.—Leland Opera House (F. F. Proctor, proprietor; P. F. Nash, resident manager): For week of 25-1 the headliners were Mason Mitchell, who intersted large audiences by his graphic description of scenes in battle; Harry Woodruff, assisted by Prince Lloyd in A Bit of Instruction; and Merton and Ravelle. The others were Walter Leon, Three La Martines, Ella Morris, James Richmond Glenroy, Ozav, and Barry and Bannan. Week of 3 the Manhattan Four heads the list.—Gaiety Theatre (Agnes Barry, manager): The High Rollers opened 25 to big business. The Chink Girls deserve better lines. The olio includes Lew Randall, Mlle. Faldana, Gibbons and Barrett, Sylvia Starr, Washburn Sisters, and Tom Nolan. A Lady of Quantity could be purified. The Gay Morning Glories Sept. 29-1. Billy Madden's Athletics 3-5.

CHARLES N. PHELPS.

PROVIDENCE, R. I.—David Marion's Big Extravaganza co. at the Westminster Sept. 25-1 made a hit. Blanche Wilson, Marlow Sisters, Fanny Vedder, Marion Mantell and Millard, and Frank Bush are in the co. 3-8 Merry Maidens.—Sam Devere's co. was at the Olympic Sept. 25-1 to crowded houses. The co. this season includes Joe Welch, Stuart Barnes, Mabel Simon, Fanchonetti Sisters, Mike Conkley, Effie Heustia, Ada Southern, Bartell and Morris, and Ed Rantz, and Mildred Howard De Grey. Week 3-5 Weber's Oly.

BOWARD C. RIPLEY.

CLEVELAND, O.—Rice and Barton's Big Gaiety co. opened at the Star 25, and played to S. R. O. at both performances. They deserve it, as they give a good entertainment. The bill opens with Maud of the Tenderloin, introducing Hattie Mills and the Princeton Sisters. The olio comprises Barton and Eckhoff, Frankie Haines, Idylla Vyner, Elietta, Tonley and Mack, and Miles and Raymond. Naughty Coney Island is the closing number. Week 3, Hopkins' Trans-Oceanics. The Broadway Burlesquers follow the Hopkins co. at the Star Theatre week 10.

WILLIAM CRABTON.

BUFFALO, N. Y.—Manager Shea is presenting an excellent bill at the Garden week Sept. 25-1. The houses continue crowded at each performance, and the audience are composed of the better element.

Jones, Grant and Jones made a tremendous hit with their original con songs, and Annie St. Tel, Wilton and Stack, Howard and Bland, Horwitz and Bowers, and George C. Davis all made hits.—Van's Bohemian Burlesquers were the attraction at the Court Street Sept. 25-1. The co. is a fairly good one, but the burlesque introduced was so bad that the house was closed during the Tuesday matinee and the piece revised. It seems that the house management refused to permit the co. to continue unless the burlesque was omitted. Business big. Rice and Barton's Big Gaiety co. follow. RENOOLD WOLF.

NEWARK, N. J.—Waldmann's Opera House (Louis Robie, manager): Weber and Fields' Dainty Duchesse co. Sept. 25-1. Letta Meredith is the central figure, and is surrounded by an attractive and clever co. The olio is followed by A Dainty Duchesse, which proved very entertaining. Business to capacity. 3-8 Bowery Burlesquers. 10-15 Weber and Fields' Vaudeville Club.—Waldmann's New Theatre (Fred Waldmann, manager): Hyde's Comedians 25-1 in a straight vaudeville programme. The co. is a strong one in every respect, and gives an excellent performance. Big business. 3-8 Irwin Brothers' co. 10-15 Williams and Walker co.—Kruener Auditorium (Harry S. Healy, manager): The bill on Sept 25 was furnished by Colby and Way, Gilbert Sarnoy, Walton and Doyle, Ced Hunter, Electro, Dolly and Leonard, Byron and Florence French.—Items: Manager Waldmann has booked Primrose and Dockstader's Minstrels.—The news of the tragic death of George J. Adams in Pittsburgh Sept. 22 was received by his sister at the rehearsal of The Parisian Widows at Waldmann's. Notwithstanding the shock, Adams appeared at every performance till the close of the engagement, and then went to Philadelphia to attend the funeral.

INDIANAPOLIS, IND.—Empire: Week of 25-1. Rush's Bon Ton Burlesquers. The burlesque excels anything seen at this house since its opening this season. The comedy element is especially good and the music attractive. Hits were made by Ned Monroe, Mlle. Melrose, Electro, Dolly and Leonard, Byron and Florence French, Vernon and Mack, and Furbur and Davis. Vernon and Mack joined the co. here and their act is a very meritorious one. As Miss Mack is an Indianapolis girl, she was tendered a hearty reception. Moulin Rouge co. 3-4. Australian Beauties 10-12. Weber and Fields' Con-Corers 13-15. Weber and Fields' Pousse Cafe co. will play the Park 10-12.

NEW HAVEN, CONN.—Poll's Wonderland (S. Z. Poll, manager): George W. Day in his new monologue made a hit week of 8-10. Francesca Bedding in A Forgotten Combination proved most amusing. The Schroeder Brothers, Hall and Staley, the biograph, Gallardo, Wilson and Leicester, Conway and Staats, and Gray and Conway rounded out the excellent bill of the 10-12. S. R. O. For the week of 3-8 Bert Coote and Julie Kingsley, J. K. Emmet, Ethel Levey, and the biograph.—Grand Opera House (Breed and McKenna, managers): For week of Sept. 25-1 Isabelle Urquhart and co. Mr. and Mrs. Arthur Sidman, who were most successful. Jack, Edna, Bassett, the Janakos, Brinks and Brooks, Pri e and Steel, and Lawrence and Harrington. Large audiences.

CINCINNATI, O.—Miac's City Club is at People's Sept. 25-1, doing its usual heavy business. In the olio are Lew Palmer, Charland and Seerles, Leslie and Fulton, Harry Thompson, Maxie Burton, Nestor, Urem and Young, and George Graham. Two burlesques were given, A Wild Night in Washington and The Divorce Court. Vaudeville fair is underlined. At the Fountain Mlle. Planka gave her thrilling act with her trained lions. Johnnie Carroll and Adelaide Carroll, the Nawns, Billy Carter, the Garmelas, De Hellis and Valora, Adele Orri, and Noster and Bennett made up the balance of a bill that proved enjoyable.

LOS ANGELES, CAL.—Orpheum (J. H. Rosenthal, manager): Capacity business ruled Sept. 19-25. The operatic stars, Signor and Senora de Pasquali and Signor Abramoff, met with great favor and scored heavily. Charles Baron's dogs did a clever turn. Irene Franklin repeated her former success and the Carpos Brothers were par excellence. Barney Fagan and Henrietta Byron repeated their first great success and Charles J. Aldrich and Sadi appeared in their amusing and entertaining specialties. Mr. and Mrs. R. J. Dusan were very amusing in a sketch entitled Married Life. Coming Sept. 26: The Tow Zoon in Araba, Favor and Sinclair, Hines and Remington.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Merry Maidens' Burlesque co. Sept. 19-24 did a good business and gave a clever performance. The costumes, scenery, etc., are very fine. Sheridan's City Sports 25-1. 1 to good business. The co. is also good and if Manager Leavitt continues on the same line the season will be a winner. Gay Morning Glories 3-5.—Pleasure Palace (Crown and Slingerland, managers) did a good week's business Sept. 19-24 with a good bill. A headliner by Maud Howard, a clever baritone vocalist, who played a return engagement. Rose Jannette also pleased.—Item: The genial press agent of the Bijou, Ike Bull, is about again after a tussle in the hospital with his old enemy, rheumatism.

SAVANNAH, GA.—Tivoli (Wiley Williams, manager): The Jarretts, with their marionettes, May Long, Tom Butler, William Smith, Wiley Williams, and others are attracting good houses week 19-24. Week 25-1 May Long, Tom Butler, the Everetts, William Sneed, and Wiley Williams hold the boards to good crowds at this house.—Alhambra Music Hall, 19-24, Thompson Sisters are making a hit. Week 25-1 burlesque Isle of Sham Pain to packed houses. Trueheart's management is a blessing. Clever work by George Fisher, Della Wall, Amy Demaria, Ada Orlando, Alice Dillon, Lillie Thompson, Bille Thompson, Elsie Seymour, Clarice Pasquelena, W. J. Sullivan, Charles M. West, Harry Shaffer and W. H. Trueheart.

LOWELL, MASS.—The Nickelodeon (Albert Eddy, manager): Week Sept. 19-24 George Meyers, Kitty Burke, Joe Harrison, Mito and Minnie Shine, the attention is given Sept. 25-1 to the new comedy, Billy Burge, Marie Stanley, May Albertina, Rosa Gardiner, the Birgins Brothers, and Fabio Romani's living pictures. Business averages good.—People's Theatre (Berry and Dana, managers): Professor Dodd, Ed Gallagher, Sophie and Jessie Aline, Ed Mooney and Gladys Richards. Business very good. Entertainers 25-1: Betha Locke, Frank Collins, Alfonso Willie O'Brien, Lillian Williams and Roberts. Attendance fair.

BALTIMORE, MD.—Weber and Fields' Vaudeville Club Burlesquers hold the stage at the Auditorium Music Hall and present a very good olio and amusing burlesque performance. They will be followed by Hyde's Comedians.—At Kerner's Monumental Theatre (Tammey and Myers, managers) a new bill in the course of which they introduce the travesty Hot-Irley Griley. Among the entertainers are Carlin and Clark, C. W. Williams, Silvern and Emorie, Chappelle Sisters, Mlle. Flora, Parson and Hawthorne, and Al. Edwards. Harry Morris' Little Lamb 10.

TROY, N. Y.—Star Theatre (Buck and Keller, managers): Monte Carlo Girls Sept. 19-21; perform. and business fair. Gay Morning Glories 25-26; c. and business good. Specialties by Grant and Grant, Madeleine Franks, Will and Barron, McCabe and Sabine, McPhee and Hill, McCloud and Melville, and Preston and Belmaire. 25-1 High Rollers. 3-5 Isham's Octoroons 3-5. Madden's Athletics.—Gaiety Theatre (Agnes Barry, manager): Jermom's Black Crook 19-24; big business; good bill. Grant's Southern Plantation co. 25-1. Big houses. Billy Copes, the Wilsons, Bertha Clark, Fowler and Freeman, Cooper and Hazard, and the Norrises gave satisfaction. The European sensation 3-5.

OMAHA, NEB.—Trocadero (W. W. Cole, manager): Week Sept. 25-1: Smith and Fuller, Morello Troupe, Powers and Theobald, Mlle. and William Chester, Comar and Robert Myers, Castellan and Hall, Ada Holmes, and Howard and Allen.—Manager Bert Davis has changed the name of the Omaha Museum to the Wonderland. The attractions are Charles Lewis and Daughters, the Davis Twin Sisters, John Shannon, Charles Tracy, Arthur Fleming, May Davis, and others. Business on the Midway is exceptionally good.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, manager): S. R. O. ruled week Sept. 25-1. The bill included Charles Merritt and May Rozella, Bennetto, R. S. Nodine, and Josephine Emery, Irma Orbanway, A. D. Robins, the irrepressible Press Edridge, and the biograph.—La Porte Sisters, Goldin, Scott and Willson, Cross and Holden, and the biograph 3-8.

MONTREAL, CAN.—Theatre Royal (J. B. Sparrow, manager): Rose Hill Folly co. opened to big business

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Sept. 25 and gave a very fair performance consisting of two burlesques and an olio including Lillian Washburn, Rose Sydel Burlesque 3-8.—Item: The hearty reception accorded T. J. McGrane on his return to the Francis showed that his many friends had not forgotten him.

PORTLAND, ORE.—Week ending Sept. 25 at Fredericksburg the following were good attractions to good business: Gertrude Harrington, Sadie Fairfield, Augusta Ferrans, and Dolline Cole.—Item: Dolline Cole, owing to the demand for her indefinite engagement here, was compelled to cancel San Francisco and Manager Rowe will retain her as long as she wishes to stay.

FALL RIVER, MASS.—Casto Theatre (Al. Haynes, manager): Practically a new theatre greeted the many patrons when the house opened season Sept. 23, owing to the many changes and improvements which have been made during the Summer. A good bill was provided, consisting of Gus Williams, Gloria Brothers, Sisters La Porte, Mack and Elliott, Alex Wilson, Secor Sisters, and Harry Pleon.

HAMILTON, CAN.—Star Theatre (Bessey and Davey, proprietors): Week Sept. 19-24 Clifford and Hall, Mitchell and Love, Collins and Madell, Viola Sheldon, and Bob Brannigan opened up to S. R. O. performance good. Week Sept. 25 the Thomas's, Edna Marill, Bob Brannigan, Babe Kiel, Dillon and Garland, and Viola Sheldon: performance and business good.

PITTSBURGH, PA.—At the Academy of Music Irwin Brothers' Burlesquers appeared week of Sept. 23, opening to large business, which continued all week. Bantz-Santley Burlesque co. 3.—Harris' Music Theatre, which opened its doors Sept. 23, is doing well. Louise Dempsey was the main attraction in a bright skit. Next week, 'Twill Be, a burlesque.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Two packed houses greeted the new bill opening Sept. 25 for week. The Three Macarte Sisters, Baby Lund, a clever child; Dixon, Bowers and Dixon, Jeno Salmo, the Flood Brothers, Charley Case, McBride and Godrich, Hanley, Winters and Hanley, and the Dazette Sisters made up the bill.

RICHMOND, VA.—Broad Street Auditorium (Thos. G. Leath, manager): Diana, who has made such a hit, was re-engaged for another week Sept. 25-1, and with Prince Muro, Morrell and Evans, Sigmar and Dreher, and the Two Marrows, make up one of the best vaudeville performances ever seen here. The Auditorium will close a successful season 8.

COLUMBUS, O.—Minerva Park (J. K. Burke, manager): Bill for the closing week, Sept. 25-2, to big business: The Comstocks, Abbott and Witt, Jessie (baboon), Daisy Peterkin, "Cabbage" Osborn and his co. of twenty people in a cake walk. Walton Brothers, Professor Abt's pictures. Manager Burke is satisfied with the season's business.

ERIE, PA.—Lycium (Harry E. Knowlton, manager): The features week of Sept. 25 are Baita, Bryant and Saville, Carey and Fagan, Elliott Sisters, Frank J. Shea, Alice Peterson, Al. Waltz, Zeigler Brothers, Week 3-5 Melrose and Elmer, Winchester and May, Ned Barry, Tony and Flo Vernon, Claude Thardo, the Gregorays, and O'Connell and Mack.

YONKERS, N. Y.—Street Railway Park: Week Sept. 19-24 King and Stange, John Leach, Oceana, Ansey, John E. Brennan, and the cinematograph. This was the last week given this season and the park has been crowded nightly, owing to the able and energetic manner in which John E. Brennan conducted the place.

MANCHESTER, N. H.—Central Street Theatre (C. M. Shaw, manager): The following excellent bill week 19: Warren and Howard, Harry and Annie La Dell, the Secor Sisters, who are in their third week, Marvin and Collins, Humes and Clayton, Randall and Wall, and Emery and Nodine; business light; the house deserves larger attendance.

TOLEDO, O.—Wonderland (O. D. McFadden, manager): Season opened Sept. 25. House has been remodeled and refurnished somewhat. Gordon and Videoq, Harry Gilbert Castle, Mazier and Conley, William McRobie, and Dick and Alice McAvoy were in the bill. Fair attendance.

LOUISVILLE, KY.—At the New Backingham the Broadway Burlesquers attracted excellent business week closing 1. Matthews and Harris, Lottie Gilson, John Kernell, and the Mitchell Sisters made hits and a Trip to Wicked Monte Carlo introduced the whole co. to advantage. The Australian Beauties 2.

EASTON, PA.—The Wonderland Theatre has been purchased by Robert Gerver and thoroughly renovated. The stage has been enlarged, new chairs in-

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stalled and new scenery added. It will be opened 3-5 by the London Gaiety Girls. Lester and Williams 6-8.

SARATOGA SPRINGS, N. Y.—Palm Garden (Cameron and Collins, managers): This resort was re-opened Sept. 25 under new management to a crowded house. The La Four Sisters, Mae Grey, Anita Adams, Grace Celeste and Alex. Cameron appeared. The place may be open all winter.

SEATTLE, WASH.—Cort's Palm Garden still continues to attract crowds. Week of Sept. 25 Hastings and Hall, Dolline Cole.—Orpheum (Mose Goldsmith, manager): Allen and Lomar and M. L. Forest Dramatic co. in Not Guilty have played to fair houses.

SCRANTON, PA.—Gaiety (T. D. Van Osten, manager): Butterfly Burlesquers opened their season 25 and played here till 1 to fair business. The burlesque is a magnificent stand and is a lovely comedy. Bryant and Watson's American Beauties 3-8.

AKRON, O.—Lakeside Casino (Harry A. Hawn, manager): The Sa-Vans, Harry Castle, the Vernons, the Comstocks, 19-24; performance very good; well filled houses. This is the last week of vaudeville, after a run of eighteen weeks under the successful management of Harry A. Hawn.

READING, PA.—Fox's Pleasure Palace (John C. Fox, manager): An excellent bill Sept. 25: Nizaras and Bonne, Layman, Murray and Alden, Rick Costa, Edward and Josie Evans, the Martys, and the warzhang.

NEW CASTLE, PA.—E. L. Simmons of Simmons and Bonds, music dealers, and R. H. Stevens have formed a partnership and have leased a large building on South Mill Street, which they are remodeling into a vaudeville theatre. Season opens 10.

BATAVIA, N. Y.—Perfield's Garden Theatre (J. A. Kennedy, manager): An excellent bill week Sept. 25 by the Bastedo Sisters, Kent and French, and the Smiths. Etta Bastedo is a charming sourette and caught the house.

LYNN, MASS.—Oxford Gem (M. W. Fenton, manager): Opened 19 to good business. The programme for week of 19: Baby Pearl, "Happy" Dick Turner, A. F. Dionne, Kitty Hart, Jake Clifford, the Sisters Turner, and Jayne and Strand.

TRETON, N. J.—Bijou (Michael Quinn, manager): After thorough renovation houses reopened 25. Business excellent, with the Emmersons, Nellie Barron, Tom Doyle, Alice Gray, the Barron Duo, Kola, Rocco's Terriers, and Helen J. Howard.

OSWEGO, N. Y.—Palm Garden Theatre (Wallace and Gilmore, managers): Opened with continuous vaudeville Sept. 19; large houses. Sept. 25 Gorman and Fields, Joe Hardman, The Robbins, Hermanette Brothers, and Marx and Smith.

NORFOLK, VA.—Ocean View: Week 19 Kennedy and Quentrell, Harry and Sadie Fields, Little Chief Nellie Lytton, and Carr and Osten to large houses. Performance good. The successful season closed under management of L. J. Le Fancher Sept. 24.

LAWRENCE, MASS.—New Theatre (John S. Porter, manager): Robin Hood, Jr., Burlesquers gave fair performances to good business 22-24. Monte Carlo Girls 25-26.—Glen Forest: Battle of Manila 19-24.

ROCKVILLE, CONN.—Hyde Park Fair, 25-26, Conway and Leland, the Kenyons, Renos, Madison Brothers, Grace Smith, Mlle. Orrocco, and Buckley's educated horses.

TAUNTON, MASS.—Music Hall (Burkhardt and Bowman, managers): Week of 24 performance was given by the Howard Athenaeum Specialty co.; good satisfaction; large business.

MIDDLETOWN, N. Y.—Cottage Theatre (Charles H. Bellenger, manager): Attractions 19, 24 are Kate Rydell, Vic Diana, Catherine Reyerd, Fowler and Fowler, and J. D. Dillon; business fair; good bill.

ALTOONA, PA.—New Mountain City Theatre (Edwin Young, manager): Kelly Brothers Specialty co. 19-24 to small houses. McHenry's English Swell Burlesque co. 25-Oct. 1.

VAUDEVILLE PERFORMERS' DATES.

Abacco Bros.—Sam T. Jack's, N. Y., 3-8.
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THE AMERICAN MUTOSCOPE CO.,
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OBITUARY.

George C. Smeath, formerly manager of the Opera House, Woonsocket, R. I., died in that place of Bright's disease, on Sept. 27.

Colonel Joseph M. Bennett, owner of the Chestnut Street Opera House, Philadelphia, died on Sept. 29 in that city.

Mrs. Dan McCarthy, of the well-known vaudeville team, McCarthy and Reynolds, died of malarial fever at Richmond, Va., on Sept. 27. Her remains were sent to New York for burial.

Mrs. Elizabeth Robinson, the mother of Anna and Margaret Robinson, died on Sept. 22, at their residence in this city. The Misses Robinson have given up their house and taken apartments at the Hotel Gerard.

Edgar Le Roy Barnes, better known as Ed D. Barr, a solo cornetist, died at Marion, Ind., Sept. 25. He had been connected with many musical organizations, among which was Chambers' Great Southern Band, of Baltimore, and Major Nevins' Band, of Chicago. He was also director of Harris' Nickel Plate Band and instructor of the Newsboys' Band, of New Orleans. His funeral took place Sept. 27.

H. A. B. Williams, who was known among his intimate friends as "Alphabetical," Williams, died suddenly in Detroit on Sept. 30. For many years Mr. Williams was an advance man having gone ahead of Haworth's Hibernia company to Australia, New Zealand, Tasmania, and the South Sea Islands on their six seasons' trip. During 1878 he was in advance of Charlotte Thompson, and afterward, for several seasons, was Katie Putnam's herald. During his long and varied career he made hosts of friends in and out of the profession, who will sincerely mourn his death.

Born.

LIPMAN.—A daughter, to Mr. and Mrs. Milton Lipman, on Oct. 3.

Married.

BUCH-ROBINSON.—Joseph E. Buch and Maude L. Robinson, in New York city, on Sept. 26.

CORBETT-GAUTIER.—W. D. Corbett and Camille Gautier, in Springfield, Mass., on Sept. 19.

DURKIN-ASHBAUGH.—At Phillipsburgh, Pa., Sept. 27, James Durkin and Jeanette Ashbaugh.

EHRET-DARE.—Frank A. Ehret and Ada Dare in Chicago, Ill., on Aug. 11.

ELY-HARVEY.—J. Frank Ely and L. Florence

WOMEN.

[illegible]

ME

Arden, Edwin
Ashton, Wm. C.
Aston, Alfred
Aldrich, Chas. T.
Aronson, Harry
Bergner, Fred
Bosworth, Geo.
Boswell, Wm.
Baker, Frank G.
Banks, John
Barnes, Mac
Barnes, Chas. A.
Baird, C. C.
Balfour, Geo. C.
Bagnley, C. G.
Bareford, Henry
Baker, W. A.
Barnes, Alexander
Blake, Harry M.
Bellevue, Walter C.
Belmont, Chas. Dr.
Blackburn, M. M.
Boroughs,
Brown, Edmund
Brown, Wm.
Conway, F. A.
Cook, J. C.
Cobling, James F.
Cochran, Bartley
Campbell, H. B.
Clark, W. T.
Cline, Chas. R.
Clark, Payne
Charters, Chas. B.
Collins, James
Cotton, W. C.
C. Clarke, Theo.
Craige, W. C.
Clark, John
Cotton, W. C.
Dillon, John
Darling, Frank N.
DeKastelle, Geo.
DeLoach, Chas.
Dvorana, Jno. E.
Ditzel, A. L.
Dixon, H. Harry E.
DeVoy, Emmet
Dillon, Bernard
Dobson, Harry
Dooley, Dan
Dovey, Lynn
Eaton, Harry
Eaton, H. Robert
Ewing, Jos. J.
Day, E. M.
DeMody, Jos.
Eklund, E. B.
Killett, Chas.
Emmett, Burton E.
Eaton, H. B.
Evenson, Harry
Eckhardt, Hugo
Emerson, C. L.
Eaton, Chas.
Fenske, Walter
Furman, R. A.
Fitzpatrick,
Flacher, Stephen
Flacher, Harry
Farrington, F.
Ferguson, Clarence
Freeman, Max
Francis, Robert
Franklin, Joseph
Franklin, Chas.
Fleming, C. A.
Freeland, S. S.
Fulton, John
Fry, H. B.
Fowler, Edwin A.
Fehrman, R.
Farran, Geo. M.
Fulben, Lou M.
Woodstead, Lou M.
Golden, Geo. F.
Gibson, J. W.
Gard, Chas. Geo.
Griffin, Richard H.
Goodwin, Frank L.
Gibson, Homer
Girardot, M.
Horton, A. M.
Hanbury, W. D.
Hansen, Harry
Hayman, David
Hart, Jno. C.
Hagerty, John
Hatch, J. W.
Hutchinson, J. W.
Harris, Willard
Howard, Wm. C.
Hamilton, J. H.
Holden, Jack
Horn, Wm.
Huella, J. J.
Hagleton, J. H.
Horn, Wm.
Harvey, S. C.
Holden, Wm.
Hol, I. L.
Horn, Wm.
Hutton, Walter E.
Harris, Fred
Hall, Geo. D.
Harris, Wm.
Holt, S. C.
Radley, Harold
H. and, Robert
Harris, Wm.
Howe, Phil
Harris, George
Harris, Chas. Dr.
H. Person,
H. Warren
Johnson, Walter
Johnson, Wm.
Knowles, Geo. F.
Keenan, Frank J.
Knight,
Kane, Frederick M.
Kane, Frank
Kane, E. M.
Kane, E. M.
Krouse, Harry S.
Kinder, Samuel J.
Kennedy, John
Kane, Frank J.
Kendall, Fred E.
Knot, I. M.
Kearney, Lawrence
Kane, Wm.
Kingston, Henry B.
Kline, Averett
Le Nadj, Chas. L.
L. and, Wm.
Lawrence, C. H.
Lane, Chas. W.
Long, Ben
L. and, Edwin
L. and, Myron
Lorley, Hennessey
Livingstone,
Arthur
Lee, W. M.
Lighthow, H.
Lawrence, Wm.
Lyons, Fred
L. and, Wm.
Leach, Phineas
L. and, E. B.
Myer, Our Boys
May, Marcus
McDonald, James
McDonald,
Miller, Walter J.
Miller Bros.
Morton, Jno. Henry
McCullough, Dan
McCormack, J. B.
McCarthy, James
McCarthy, T. E.
Mills, Frank
Mason, W. C.
Mason, Wm.
Melbourne
Marston, Lawrence
Mayo, E.
Mason, James G.
Marbury, Guido
McKenzie, C. E.
M. y, E. Frank
Mason, Geo.
McQuinn, Prof.
McQuinn, M. L.
Morr, A. Wm.
Mason, Geo.
McCarthy, Chas.
Marion, David
Merrifield, D. C.
Mason, Harry
Moyer, C. A.
McGrath, Chas. A.
Mason, Geo.
Murray, Julia
Mason, Dan
McDon, Hurt
Mason, Walter T.
Norton, Wm.
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Norcross, J. W.
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Nares, Phil
O'Kane, Willard
P'radee, H. W.
Peters, Wm. F.
Plymouth, A. Ben
Pawson, Chas.
Pantance, Willie
Potter, Albert M.
Pellcock, Fred
Powers, Frank
Pierce, Wm. T.
Palmer, James H.
P. C. C.
Quinn, Chas.
Ryno, W.
Rudd, Wm.
Robbins, E. K.
Rogers, Elgin J.
Rook, S. E.
Robson, Philip
Rosen, Wm.
Russell, I. O. B.
Richards, J. E.
Rooney, Paul
Roth, Byron
Roberts, J. K.
Red, Hal
Rosen, Wm.
Neyder, E. J.
Sanford, J. J.
Stevens, Elwyn
Stevens, Wm.
Stucker, G. A.
Salzer, G.
Smith, David D.
Stanton, Lyster
Snoell, M. D.
Strong, Fred W.
Stanton, A. L.
Stymour, Wm.
Sackett, A. V.
Sutton, Arthur
Symmons, A. H.
Spelman, F. G.
Sawyer, Tom
Spaulding, Chas.
Smith, C. M.
Sandford, Harry E.
Strand, Elmer
Stanton, Geo. F.
Seay, Chas. Morgan
Stanley, Burton
Sackett, Wm.
Seymour, Wm.
Tillich, Fred
Taney, H.
T. and, Edgar
Tracy, Joe
Teat, Ben
Thompson, T. Alex.
T. and, Wm.
Vincent, Walter
Van, Sam B.
W. E. E.
W. and, Harry
Worthing, Frank
Woodward, F. L.
Wells, F. C.
Wiley, G. H.
West, Jno. H.
Whitney, Emmet
Wetherspoon, Arthur
Willard, Frank
W. and, R. J.
W. and, Wm.
Watson, Harry
West, Will
W. and, Wm.
Williams, C. F.
Walker, W. S.
Williams, Frank
W. and, Fred
Woodall, Walter B.
Wallerated, J. A.
Wilbur, Caryl
W. and, Thomas
Wheeler, Harry
Wight, Hillard
Walton, Chas. F.
Walton, Wm.
Wrenn, B. W.
Winston, Frank
W. and, C. A.
Welsh, C. Lynn
Welsh, Wm.
Williams,
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Dallas News:

DALLAS OPERA HOUSE.

The Klimt-Hearn company opened an engagement at the opera house last night and captured a very large and select audience. A more delightful performance was not anticipated and it may be taken as a fair test of the popular favor gained by popular priced attractions that the spiteful humor of the temperature did not affect the number of the audience. The opera house contained the largest gathering that ever greeted the opening performance of any organization in this city, and it was an audience that would have been a compliment to any high-priced attraction. It was an assemblage that represented fitly and brilliantly what is select and most commendable among Dallas playgoers, who expressed their approval by almost constant applause. The Klimt-Hearn company is cheap in price only, and in many other instances it outclasses the more pretentious. Miss Hearn, the little star, who is

a favorite in Dallas (having been here several times), and Mr. Klimt, have surrounded themselves with a cast of more than average merit and are presenting plays that have been made famous by noted stars. The piece last night, Pawns Ticket 210, a success of the celebrated Lotta, was a credit to the entire cast, and while there is no disposition to class Miss Hearn with Lotta, still in justice to Miss Hearn the News representative, having seen Lotta in the same role, has no hesitancy in saying that Miss Hearn's impersonation of the role of Mag does not suffer in the least from comparison with Lotta's. She is a talented subterfuge and a comedienne of intrinsic ability. As Mag, a vivacious, rollicksome girl, Miss Hearn's art is exhibited in uncommon form and is sustained brilliantly. Her impersonation is replete with humor and vivacity, while utterly devoid of coarseness. She is an artist. Everything about her acting is finished, and it is done with conscientious adherence after the old school.

Mr. Klimt's impersonation of the Hebrew pawnbroker was a creditable effort. Viewed from the standpoint of legitimate work, his acting last night was in many instances worthy of hearty praise and merited the enthusiastic reception accorded it by an appreciative assemblage. It was in the dying scene that he demonstrated his ability to interpret all the requirements of the role.

In the performance last night Miss Hearn and Mr. Klimt were supported by one of the strongest companies that has ever appeared here at popular prices.

Mr. Charley Leekins as the scheming Josiah Cragg gave an artistic interpretation of the thankless role.

Mr. Horn contributed a natural and artistic piece of comedy acting. The balance of the cast was fully capable. The singing specialty of Miss Hearn and the little baby girl were heartily enjoyed.

San Antonio Express:

The Klimt-Hearn company broke all records at the opera house last night. Manager Weiss borrowed 300 chairs to fill up every available space in the auditorium, and the orchestra was put on the stage. Still hundreds were turned away.

Houston Post:

The Klimt-Hearn company is playing to standing room at every performance. It is the best popular-price attraction ever seen here, and better than a great many that charge high prices.

Galveston News:

The Klimt-Hearn company opened the season at the Grand last night to a packed house and made a tremendous hit. The show is one of the best ever seen here at popular prices.

GEORGE KLIMT, Sole Proprietor.

Address as per route in Mirror.

MOSE WOLF, Business Manager.

SOL BRAUNIG, Manager.

THE STOCK COMPANIES.

News and Gossip of the Organizations in Various Cities.

Last week was the fifth of the season of the Robert Cummings Stock company at the Princess Theatre, Toronto, and Mr. Cummings' only complaint is that the theatre is too small to accommodate the crowds. The company recently presented a version of Monte Cristo made by Mr. Cummings, which drew record-breaking houses, and will be repeated in the near future. Last week The Highest Bidder had an excellent production, and The Ironmaster is the current bill. Mr. Cummings has had some exciting experiences with ticket speculators recently. He caused the arrest of one of these gentry, who was discharged by the court, as there is no law against ticket speculating in Toronto. The speculator retaliated by suing Mr. Cummings for false arrest, but was non-suited on Mr. Cummings' contention that the speculator was trespassing on the premises of the theatre. Mr. Cummings is now occupied with the formation of a second stock company, which will open in Ottawa next month.

The Mrs. Keene Stock company, playing at Robinson's, Cincinnati, presented last week A Celebrated Case, with Edmund Collier playing the same role, Jean, he did in the original production. The change from the quiet scenes of May Blossom of the previous week to the romantic ones of A Celebrated Case is striking and again demonstrates the ability of Mrs. Keene's players to handle all lines successfully. Lila Vane, Lida McMillan, Henrietta Vaders, Annie Buckley, Mrs. E. J. Buckley, Edgar Baum, John Hutchinson, J. M. Sainpolis, Charles Stewart, Samuel Forrest, Harold Vizard, Walter Stanhope, Harry Bewley, and little Laurie Grimm had the principal parts.

The Brady Stock company tried an interesting experiment at the Star Theatre last week. Under the direction of John L. Wooderson, Romeo and Juliet was put on at popular prices, and a week of excellent houses was the result. The cast included Selma Herman as Juliet, Jack Webster as Romeo, Harry G. Keenan as Mercutio, John L. Wooderson as Capulet, and Joseph O'Meara as Friar Lawrence. The press of the city was unanimous in the commendation of the venture and conceded that, considering the limited time for preparation, the performance was remarkable for its artistic merit. The experiment will lead to other Shakespearean revivals by this company.

The production of The Lost Paradise by the Woodward Stock company at the Creighton Theatre, Omaha, week of Sept. 18, was a triumph not only for the actors but also for scenic artist Ferns. The second act, with its view of the machine shop, was splendidly done. The entire depth of the immense stage was used to the back wall, the space being filled with whirling wheels and belts and blazing forges. The play was well cast. Wilson Enos contributed a fine character in the heavy role of Standish, Frederick Montague gave a clever performance of Warner, and Hal Davis was good as Appleton. Of the women the best work was done by Bertha Creighton as Margaret, Olive Berkeley as Cinderella, and Emma Dunn as Polly.

The Columbus Theatre Stock company will resume its season at that house next week, presenting a new version of Leah, made by the Rev. Oliver J. Booth, of Montreal. Mary Shaw will play the title character.

Managers Henry Pincus and George H. Brennan have issued a breezy four-page paper, The East Side, to advertise their new Third Avenue Theatre Stock company. They have signed E. R. Mawson, George Welch, Howard Mismar, Edgar Selwyn, William Yerrance, George Gans, W. F. Canfield, Richard Lyle, R. R. Nell, Emma Bell, Rachel Sterling, Della Clark, Emma Hayner, and Cora Vivian.

The Idler had a fine presentation last week by the Lyceum Theatre Stock company, Baltimore. It was excellently suited to show the abilities of the company to advantage. The play was staged handsomely by Percy Winter, and the magnificent dressing of the ladies added greatly to the picture. Several new Parisian gowns of most attractive design were worn by Beth Franklin, Grace Mae Lamkin, Jennie Kennark, and Leonora Bradley.

The White Squadron was presented by the Columbia Theatre Stock company, Newark, last week. The principal roles were well played by Victory Bateman, Lucille Flaven, H. Coulter Brinker, Robert Nell, and Harry C. Burkhardt. The scenery was elaborate and attracted much favorable notice. This week The Cherry Pickers is the bill.

Northern Lights, by the stock company at the Girard Avenue Theatre, Philadelphia, last week opened to standing room only, and continued to draw large houses. Edwin Emery as Wallace Grey deserves special praise for his artistic work. Joseph Kilgour won new laurels as Swiftwind, and George R. Edison made another hit with his

comedy work. The Private Secretary is presented this week.

Frank E. Aiken's impersonation of Count Orloff, in Diplomacy, with the Mordant and Black Stock company, in Washington and Brooklyn, received many excellent notices from the critics of both cities.

Lavinia Shannon enjoyed a farewell dinner last week on board the U. S. S. Oregon, prior to her departure for Indianapolis, as leading lady at the Grand Opera House.

Ernest Lamson has signed for comedy characters with the Grand Opera House Stock company.

Ashley Miller, stage-manager of the Brooklyn Park Theatre Stock company, assumed the heavy role, Captain Fanshawe, in Saints and Sinners, at a day's notice recently, and made a decided hit.

The Shubert Stock company, at Troy, N. Y., closed last week.

Charlotte Severson has become a local favorite in Cleveland with the Cummings Stock company.

Asa Lee Willard, for three seasons prominent in Western repertoire and stock companies, has been engaged for the Henderson Stock company.

The correspondent of THE MIRROR at New Orleans telegraphs: "The Greenwall Stock company made its bow to the patrons of the Grand Opera House Sunday night. The seating capacity of the house was taxed to its utmost, and the reception tendered the company was beyond the expectations of the management. Pique was presented in a most satisfactory manner. S. S. Wipman and Adele Block had the leading roles, and the rest of the company were most competent. The bill will be the offering next week."

Lisle Leigh has been engaged for the Davidson Theatre Stock company, Milwaukee, opening on Oct. 10 in Men and Women.

Edgar Selwyn has signed with the Third Avenue Theatre Stock company to play juveniles.

Mary Shaw has succeeded Blanche Walsh as leading woman of the Columbus Theatre Stock company. This company will reopen at the Columbus on Oct. 10, presenting Much Ado About Nothing.

The Emerson Jones Stock company will open at the Lyceum Theatre, Ga., on Oct. 10. The following is its personnel: William A. Pascoe, Edith Evelyn, Susie Willis, Grace Gayler, Lucille J. Browne, Zenaida Williams, Charles W. King, James A. Keane, and Thomas A. Smith. Charles B. Poor will be stage-manager.

C. A. Ekstromer has been appointed business-manager of the Salisbury Stock company, at the Davidson, Milwaukee, to fill the vacancy caused by the resignation of A. Emerson Jones. Benjamin Howard will rejoin the Salisbury company shortly.

Suzanne in A Scrap of Paper, was the role played by Sarah Truax with the Bastable Theatre Stock company, Syracuse, Sept. 19-24. Miss Truax received praise from both press and public for her performance, which was pronounced one of the best things she has yet done.

Emilie Melville played Mrs. Page in the Bastable company's performance of Alabama week of Sept. 12. Her work was pronounced a revelation, its charm and gentle womanliness being far above the average performances by players in stock companies.

In the first installment of the season's roster the Lyceum Theatre Stock company, at Baltimore, was incorrectly entered as the "Lyceum Stock Company."

The Moffert Stock company opened the season of the Temple Theatre, Louisville, on Sept. 19, presenting Lynwood to the capacity of the house. The reception given the old members of the company was a warm one, especially in the case of Esther Lyon, the leading woman: Thomas Reynolds, the comedian, and Oscar Eagle, the leading man and stage-director, all of whom received ovations and many floral offerings. A most finished performance was given. Oscar Eagle, as the hero, Victor Blanchard, gave a most finished portrayal of that difficult part, being especially forceful in the last act. Esther Lyon played Lucille Carlyle, the heroine, and cemented the conviction that she is one of the very best leading women ever seen here. Adolph Lestina made a most pronounced hit as the villain, and Thomas Reynolds was at his best. Anna MacGregor was seen to advantage. Of the new members the most positive hit was made by Kate Toncray, who will doubtless become a great favorite, as she is both pretty and clever. Alexander Gaden played the drunken soldier to the life, as did William A. Evans the old negro. C. F. Gibney gave a good account of himself, and

Charles McElhaney's Irish sentinel was a rare treat. Helen Desmond, another newcomer, will prove an acquisition if her performance of Kate Wilmarth is a sample of her artistic ability. The houses were crowded all the week.

CLIFFORD AND HUTH'S SUCCESS.

Billy S. Clifford and Maud Huth have met with extraordinary success since the opening of their season in the farce-comedy A High Born Lady. The business done by the company has been far in excess of their most sanguine expectations, and if it continues as it has begun this clever comedy team is likely to break the record as far as similar organizations are concerned. At Lothrop's Opera House in Worcester, Mass., last week the news of the good quality of the entertainment spread so fast that on Thursday morning the entire house had been sold out for every remaining performance, and the office was opened simply for the purpose of selling admission tickets. An attraction which will draw in this extraordinary way must have great merit, and Clifford and Huth are to be congratulated on their foresight in planning beforehand to give people their money's worth. Manager Alf E. Wilton, of the Worcester house, has given Clifford and Huth a very strong letter endorsing A High Born Lady, and testifying to his gratification at having played such a sterling attraction. Clifford and Huth have been favorite entertainers in vaudeville for several years, and it goes without saying that anything they would place before the public would be worth seeing. Billy Clifford is a very clever eccentric comedian, and a star dancer, and Maud Huth can give cards and apodes to all the coon song singers and devotees of rag-time on the stage. They have surrounded themselves with a company of very clever people, and the result is an entertainment which is full of snap and go, which is just what is wanted in these hustling times. New Yorkers will have an opportunity of seeing the merits of this attraction during the week of Oct. 10 at the Star Theatre.

JAMES R. WAITE AMUSEMENT COMPANY.

Albert Mellen, general manager for the James R. Waite Amusement Company, is highly pleased at the support now assured on all sides, and is most sanguine of success.

"Everything is already in full working order," he says, "and I feel sure that there won't be a dollar's worth of stock unsold in ninety days. Mr. Waite has been deluged with letters from managers of theatres throughout the country who have the confidence of experience in dealing with him. The companies now on the road under Mr. Waite's management have been doing a larger business than ever before, and telegrams of congratulation from pleased house managers are daily occurrences at the home office in the Knickerbocker Theatre Building."

"This points to a bright future for the mammoth organization of which these companies are the nucleus. Mr. Waite's business mottoes are honesty, energy and 10, 20 and 30 cents, and the fact of his association alone predicts success for the new organization."

WILLIAM H. WEST'S BIG MINSTREL JUBILEE.

When the above organization opened its season great success was predicted for it, but not even the most enthusiastic friends of Mr. West expected such a result as he has brought about. Everywhere that this company has appeared the theatres have been crowded, the vast audiences being as one person in praise of the performance. Mr. West organized a high-class company for high-class theatres, the vocal and instrumental department being of a superior character that has not been exceeded in this or any other country. The expense involved in securing this element in his organization is conclusive proof of Mr. West's liberality in his ideas for progressive minstrels. That he stands for the best form of minstrel entertainment has been shown. The Jubilee has been appearing in New England for the past six weeks to phenomenally large receipts and has scored a great triumph.

A USEFUL THEATRICAL CATALOGUE.

Mahler Brothers, the enterprising merchants of Sixth Avenue and Thirty-first Street, have published a neat theatrical catalogue, listing the varied assortment of things sold by this firm for the use of players. Stage dresses, millinery, underwear, tights, hosiery, grease paints, powders, wigs, shoes and make-ups boxes are described and the very low prices, according to the custom of Mahler Brothers, are subject in most cases to a professional discount of six per cent. The catalogue may be had for the asking.

A CHEERFUL IDIOT.

Blondell and Fennessy's new farcical comedy, A Cheerful Idiot, scores a success at the Grand Opera House, Chester, Pa. The house was crowded, and the large audience was greatly delighted with the amusing bill. The production is the creation of Edward Blondell, who, with Libbie A. Blondell, assumes the leading parts. As Jeb Dimple Mr. Blondell is said to be very entertaining. His originality is seen in the re-

markable expression of his face and mannerisms in the character of an idiot making love to a pretty girl. His actions are ludicrous, and no audience can withstand them. The Blondells are supported by some of the best specialty and dramatic talent, including Rawson and Baisley, the famous Leroy, Armstrong and Porter, Frank Graham, Ed Haines, and many equally well known.

THE EVIL EYE.

Charles H. Yale's production of Sidney R. Ellis' spectacle, The Evil Eye, has been successful beyond all expectations. Its first city production, at Gilmore's Auditorium, Philadelphia, on Sept. 12, was hailed with the unanimous praise of the press and greeted by overwhelming audiences. The numerous astonishing trick devices scored nothing short of a sensation, the massive scenery was proclaimed marvelous, while spectacle and company were highly commended. One enthusiastic critic wrote: "Manager Yale has a mascot on his hands that will take its place promptly at the head of the great trick spectacles of the period." The many original devices have been fully protected, and persons are warned that imitations or infringements will be prosecuted.

THE KLIMT-HEARN COMPANY.

The Klimt-Hearn company is doing a large business in Texas. In Galveston, Houston, Austin, San Antonio, and Dallas, people were turned away at nearly every performance, notwithstanding adverse weather conditions. The press speak in the highest terms of this company and pronounce it the best popular price attraction ever seen in Texas. The company carries special scenery and electrical effects, and presents the following repertoire: Pawns Ticket 210, The Inside Track, Kidnapped, Lights o' London, Uncle Daniel, Old Money Bags, and Life in Greater New York. Mr. Klimt is arranging for six more scenic productions, which will be added to the repertoire by Nov. 15. Sol Braunig is the manager of the attraction, and has booked his stars in the best houses in the Southwest.

AN EASTERN TOUR FOR A TURKISH BATH.

A Turkish Bath will be exploited by a company of farceurs and specialty artists, carefully selected for their individual capabilities to support Marie Heath, the originator of the soubrette role, Dot Sparrow. The piece will be gorgeously costumed and staged. The merry farce has been substantially indorsed throughout the Western country, where the public have attested to its merits by crowding the largest theatres in that section. It will begin its Eastern tour at Danbury, Conn., Oct. 20. Jack Burke, the well-known athlete, has leased A Turkish Bath, controlling all territory east of the Mississippi and north of the Ohio River.

HER MAJESTY THE COOK A HIT.

George W. Monroe's new play, Her Majesty the Cook, which was first produced at Atlantic City last week, was heralded by the press of that city as a great success. The play delighted a large audience immensely, while the clever comedian proved funnier than ever. The play is full of laughable situations and admirably fits the well-known abilities of Mr. Monroe. Manager Colton reports the time well filled in the best houses.

NEXT DOOR.

Archie Royer and Joseph H. Arthur are jubilant over the success of their new acrobatic farce, Next Door. The play, which is original in theme and very amusing, is by Archie Royer, as are the many new mechanical devices. The season opened Sept. 12 at Pottstown, Pa., to a packed house, and business has been good ever since, the acrobatic features of the farce receiving considerable attention.

MATTERS OF FACT.

Harry Corson Clarke has finished two big weeks in San Francisco, hundreds being turned away during the latter part of the engagement.

Gerald and Geraldine Glee, the musical duo, have signed with Kennedy's Players as a special vaudeville feature.

Charles J. Burbidge is at liberty for character and old men, and may be addressed at 949 East 137th Street, or agents.

Attractions equipped with an agent who does not qualify ought to remember George W. June, the public jollier, who may be reached at Indianapolis, Ind.

Howell Hansel, who was leading man at the Park Theatre, Brooklyn, last season, is at the head of a company playing What Happened to Jones in Canada. Although doing a good business the season will close about Nov. 1, as by that time the territory will have been covered.

Ben Packard, the clever comedian, who has played many prominent leading roles, and who last season appeared in the title-role of Wang, gaining the praise of the press, has not yet signed for next season, and may be addressed care of Myll Brothers, 43 West Twenty-eighth Street.

THEATRICAL ROSSER, 1898-'99.

THIRD INSTALLMENT.

DRAMATIC.

AN ENEMY TO THE KING.—V. E. Kennedy, proprietor; Jean H. Williams, manager; Anderson Reid, advance agent; Morton Vye, stage-manager; Adolph Rock, carpenter; L. Kendall, property man. John Griffith, Will A. Southwick, W. J. Bowen, Eric C. Doty, William H. Stevens, Francis Conlan, James Thatcher, Edgar Weldon, Stanley Jessup, Morton Vye, Leo Kendall, Stuart Rand, Charles Hanley, Allen Reid, S. K. Lambert, Raymond White, Harold Willis, A. Hink, Calvin Melvin, Marie Leddy, Laura Nelson Hall, Margaret Campbell, Grace Vaughn, Kathryn Purnell. Tour began on Sept. 3.

AT PINEY RIDGE.—W. C. Anderson, business-manager; J. P. Daly, advance agent; Manly Hedges, stage-manager; Joseph De Milto, property man. David Higgins, Albert Tavernier, Van Kinzie, Fred G. Hearn, Maurice Hedges, Charles C. Bartling, Harry Dana, Joseph De Milto, George Hope, Charles Grey, Georgia Waldron, Lydia Knott, Lottie Wade, Marie Kinzie, Edith Maurie, Frances May. Tour began at Baltimore, Md., on Sept. 5.

ANDERSON'S THEATRE CO.—Ed Anderson, proprietor and manager; Clifford Storch, advance agent; William Young, stage-manager; William Polla, musical director; Royce Alton, property man. Royce Alton, Ed Anderson, Harry Freeman, Joe Freeman, Lucius Fairchild, William Young, William Polla, Clifford Storch, Abe Harris, Leila Fairchild, Mae Dudley, Minnie Hamilton, Pauline Polla, Dudley Sisters. Tour began at Remington, Ind., on Aug. 13.

BACK ON THE FARM.—Ryder and Darleigh, proprietors; William A. Ryder, manager; Dan Darleigh, stage-manager; Harry Robinson, musical director; George Eldon, property man; Edwin Lamar, electrician. William A. Ryder, Dan Darleigh, George F. Jacquin, John Shubert, Harry Robinson, C. B. Lesser, C. W. Carpenter, Edwin Lamar, Ed Jones, Sperry Drake, John Lynn, Joe W. Alcott, George Eldon, Allan Addison, Blanche Edson, Hazel Darleigh. Tour began at Syracuse, N. Y., on Sept. 12.

CARRIE STANLEY BURNS.—Charles B. Burns, proprietor and manager; William J. Hamilton, advance agent; Charles B. Burns, treasurer; J. B. Negrotto, stage-manager; Julius Smith, musical director; Charles G. Sturtevant, property man. H. H. Turner, leader of band. Carrie Stanley Burns, Rosabel Leslie, Elma Fawn, Charles B. Burns, J. B. Negrotto, Earl T. Stanley, W. F. Pattee, Charles G. Sturtevant, H. H. Turner, D. C. Lewis, Ham Smith, Julius Smith, S. P. Oleson, E. F. Stewart, George Stout, George Ames, William Francis, Baby Walter. Tour began at Sallineville, Ohio, on Sept. 12.

EDWIN HOLT CO.—Horace Dinsmore, proprietor; Herman G. Smith, business-manager; J. J. Morgan, advance agent. Edwin Holt, Algonon Tassin, Arthur Livingstone, Frank Piper, Guy Arthur Perry, Harry Fernandes, Charles E. Emery, Edna G. Brothers, Ann Scaife, Elisabeth Aldrich, Florence Partridge, Josephine Randall, Hattie Richardson.

HARPER-DETRICK CO.—J. G. Harper, manager. Joseph Detrick, Wayne Arye, James Goodwin, Leslie Glenn, Robert Blaker, Julius Wade, Georgia Harper, Rose Stauchfeld, Lizzie Kimmel, Marie Mills, Baby Fay. Tour began at Yorkville, Ill., on Sept. 6.

JAMES-KIDDER-WARDE CO.—Wagenhals and Kemper, proprietors; James Sheagren, business-manager; John Moore, treasurer; Charles Clarke, stage-manager; James Hardy, property man. Frederick Bradley, carpenter. Louis James, Kathryn Kidder, Frederick Warde, Barry Johnston, Collin Kemper, Harry Langdon, Thomas Peters, Norman Hackett, Charles Coffin Cooke, George W. McCulla, Charles Clarke, R. E. Jamison, Frederick Wright, James Du Sang, W. A. Lincoln, James Hardy, Walter James, Loretta Wells, Mrs. Henry Vandenhoff, Apple James, Mrs. Emily Grey Bethel. Tour began at New Britain, Conn., on Sept. 14.

JESSIE HARCOURT COMEDY CO.—Charles K. Harris, manager; Fred A. Hayward, representative. Jessie Harcourt, Bessie Hunter, Maud Hazel, Mrs. Ferd Hight, Charles K. Harris, Thomas W. Carroll, Harry Sargent, Fred A. Hayward, Harry Moore, Fred Hight, Eugene Harris, Charles H. Daly. Tour began at Eastport, Me., on Sept. 12.

JOSEPH JEFFERSON CO.—C. B. and T. Jefferson, managers; J. J. Buckley, advance agent; J. W. Jefferson, stage-manager. Joseph Jefferson, Otis Skinner, Wilton Lackaye, Verner Clarges, George Denham, W. B. Woodall, J. W. Jefferson, Ffolliott Paget, Elsie Leslie, Blanche Bender. Tour began at Burlington, Vt., on Oct. 3.

JOSEPH McDONALD CO.—Fred S. Harland, manager; L. R. Symms, advance agent; J. B. Stuart, stage-manager; L. B. Preston, property man. Joseph McDonald, J. B. Stuart, George A. De Voe, Frank J. Thomas, Rene Gordon, Ada Hall, Marie Thompson, Baby Stuart, La Petite Preston.

LILLIAN TUCKER CO.—Vaught and Simkins, proprietors; Charles C. Vaught, manager; A. B. Simkins, business-manager; J. Francis Kirke, stage-manager; Donald Gray, musical director; Joseph H. Thayer, stage carpenter; Harry S. Donovan, electrician. Lillian Tucker, Eunice Goodrich, Dorothy Walcott, Theodora, Sisters Millar, J. Francis Kirke, Thaddeus Gray, Louis J. Russell, William Pottle, Walter Hast, Joseph H. Thayer, Donald Gray, Harry S. Donovan, A. B. Simkins, Charles C. Vaught. Tour began at Wilmington, N. C., on Sept. 12.

LORRAINE HOLLS STOCK CO.—H. L. Mayer, manager. Lorraine Hollis, Martha Van Allen, Florence Wilburham, Carolyn McLean, Maggie Appleton, Orme Caldera, A. C. Nox, L. E. Conness, W. H. Green, John Cumberland, George Elliott.

MARIE WAINWRIGHT.—Jacob Litt, proprietor; A. W. Dingwall, manager; L. R. Willard, business-manager; M. F. Manton, advance agent; L. R. Willard, treasurer; Horace Mitchell, stage-manager; A. F. Simes, property man. Marie Wainwright, Gertrude Whitty, Mrs. F. Gonzales, Rose Swain, Franklyn Roberts, George W. Deyo, Horace Mitchell, James Nelson, Harry Gibbs, L. R. Willard, A. F. Simes, Little Edith. Tour began at Buffalo, N. Y., on Sept. 19.

MYRLE AND HARDER CO.—Joe G. Glasgow, manager; Eugene J. Hall, advance agent; George R. Robinson, stage-manager; W. A. McAvoy, musical director; Howard Everett, property man; E. S. Grant, electrician. Will H. Harder, Joe G. Glasgow, Eugene Hall, George R. Robinson, E. M. Leroy, J. Howard Benton, Harry R. Castle, J. Harry Gordon, J. S. Grant, Howard Everett, Emma Myrle, Lillian Dean, Marie Leroy, Stella Walton. Tour began at Clarksburg, W. Va., on Sept. 5.

ON LAND AND SEA.—Davis and Keogh, proprietors and managers; F. J. Reynolds, business-manager; Charles C. Corbett, advance agent; R. J. Moye, stage-manager; Harry Mathews, property man. Anna Barclay, Alice Gilmore, Edith Ives, Louise Muller, Nelly Claire, Henry Pierson, Joseph Rawley, John F. Lohney, W. H. Smith, R. J. Moye, Walter Moye, W. H. Harvey, James F. McNary, Herbert Jones, Harry Mathews, Alfred Primrose, Will Bailey, James Jarrett, Billy Calhoun. Tour began at Boston, Mass., on Sept. 19.

PORTER J. WHITE CO.—Porter J. White, proprietor; Richard Lambert, manager; George Wilson, treasurer; George Bieber, stage-manager; C. E. Horse, musical director; Frank Hillton, electrician. Porter J. White, Frank McDonald, Stanley Johns, E. G. Batters, George Bieber, Frank Hillton, Viva Saxton, Mary Bidwell, Nellie Montgomery, Charlotte Craig, Olga Verne. Tour began at Pontiac, Mich., on Sept. 26.

PUNCH ROBERTSON CO.—Punch Robertson, proprietor and manager; Charles Abell,

business-manager; Henry Todd, advance agent; Jack Weber, treasurer; Yeatman C. Ally, stage-manager; Will Shaffer, musical director; Will Harum, property man; W. J. Patterson, machinist. Punch Robertson, Mrs. Punch Robertson, Walter Woods, Carrie Louis, Minnie Milne, Mrs. Mary Ellis, Edward Oakley, Jack L. Weber, M. T. Bohannon, Frank Fahy, Dixie Four Quartette, George Arvine, Frank G. Morehouse, Yeatman C. Ally, Will Harum, W. J. Patterson. Tour began at Knoxville, Tenn., on Aug. 22.

RAYMOND-COOLING CO.—Ward and Raymond, managers; Ed Sterling, advance representative; May Atherton, musical director. Dean Raymond, Charles A. Ward, Ray Dehl, Maud Cooling, Gertrude Bell Black, La Petite Ariel.

RENTFROW'S BIG STOCK CO.—J. N. Rentfrow, Jr., assistant manager; Harry King, master of parade; E. A. Phelps, stage-manager; Edward Able, musical director and bandmaster; Arthur Philip Barnstead, programmer; Ed H. Barnstead, Jr., business-manager. Mr. and Mrs. J. N. Rentfrow, Grace Rentfrow, Helen Myrtle, Jean Bolton, Minnie Seward, Sadie Stowe, Little Miss Beth, Little Miss Louise, Jack Rentfrow, E. A. Phelps, Ed H. Barnstead, Jr., Mrs. Annie Lyale Barnstead, Fredrick Seward, Harry King, George Bolten, Fred Robinson, C. Foster, Edward Able, A. S. Moutpas, Richard Warren, H. T. Fordyce, Bert Benjamin, A. D. McKee. Tour began at Lebanon, Ind., on Aug. 8.

R. E. FRENCH THEATRE CO.—George K. Beece, director; Josie Beede, musical director; Wallace Hopper, stage-manager; M. B. Goldstein, agent; H. H. Wilson, property man. R. E. French, Charles A. Smiley, Kinney McLeod, Guy Durall, Frank Richards, Paul Boardman, Wallace Hopper, Charles Howard, Harry Wilson, Allen White, Dixie French, Eva Earle French, Mamie Holden, Blossom Boardman, Josephine Strong. Tour began at Seattle, Wash., on Sept. 18.

SAM PITMAN'S BIG COMEDY CO.—Sam Pitman, proprietor; Charles A. Taylor, manager; Frank P. Haven, advance agent; Clarence Ferguson, director; Victor Harvey, stage-manager; Hattie Banker Beasley, musical director; Bert Copenspire, property man. Anna E. Davis, Frederick Herzog, Lon Beasley, Hattie Banker Beasley, George E. Fisher, Clarence Ferguson, Mamie Lincoln, Cora Lawton Mitchell, Victor Harvey, Gertrude Claie, Will J. Irvin, Jerry Sanford, Bert Copenspire, C. H. Willard, Baby Cecili. Tour began at Lancaster, Pa., on May 1.

SANFORD DODGE.—E. J. Carpenter, manager; E. S. Williams, advance agent; G. W. McCullagh, treasurer; Ernest Fisher, stage-manager; Frederick Lieben, property man. Sanford Dodge, William Lloyd, Ernest Fisher, Claude Sodras, Adolph Noss, Frederick Lieben, G. W. McCullagh, E. J. Carpenter, Emma Muncy, Zella Zee Sweetzer, Francis Hayley. Tour began at Minneapolis, Minn., on Sept. 14.

SOL SMITH RUSSELL CO.—Fred G. Berger, manager. Sol Smith Russell, William Farman, Lionel Barrymore, Alfred Hudson, William Bernard, Jacques Martin, Charles E. Lemmann, James Burns, Ethel Winthrop, Florence Rockwell, Fanny Addison Pitt, Lila Converse, Alice Thrill. Tour began at Binghamton, N. Y., on Sept. 26.

THE WHEEL OF FORTUNE.—Dittmar Brothers, proprietors and managers; Flia Reynolds, stage-manager; James Butler, master mechanic; John Arthur Wright, master mechanic; Frank Allen, property master. W. L. Buchanan, W. J. Sully, H. H. Horton, Charles Cooper, Master Gough, William Morrison, Anita Hendrie, Dorrit Ashton, Hortense Dean, Mrs. J. Gough, Zulika Kuzki.

THE WHITE SLAVE.—Campbell-Caldwell Amusement company, proprietors; Al Caldwell, advance agent; Robert Campbell, treasurer. Frank Kingsley, stage-manager; James Smith, property man. Ruth Macaulay, Kate Campbell, Lodulski Young, Harriet Saphore, Dora Blair, Jennie Christie, W. A. Mortimer, Griffith Evans, Frank Drew, John Collier, Frank Durant, Edward Maas, Frank Kingsley, James Smith, John Harter. Tour began at Pittsburgh, Pa., on Sept. 12.

THE VICTORIAN CROSS.—Westcott and Dixon, proprietors; Martin J. Dixon, manager. Leander Blanden, H. F. Clarence, W. H. Gough, Francis Campbell, J. H. Fitzpatrick, H. F. Parker, Frank Hillton, Franklin Collins, Charles Carter, H. F. Westcott, Arthur Brown, H. C. Dudley, Estelle Sprague, Louise Horton, Anna Wood, Monica Lee. Tour began at Indianapolis, Ind., on Sept. 26.

WILLIAM OWEN CO.—Phil H. Kilfoil, manager; W. E. Morris and R. F. Simpson, advance agents. William Owen, J. W. McConnell, J. D. Dell, Lee H. Baker, Paul Terhune, Eugene Shakespeare, A. V. Johnson, Richard Emerson, Camilla Reynolds, Ada Marley, Clara Baker, Maude Vaughn. Tour began at Kenosha, Wis., on Sept. 6.

STOCK COMPANIES.

EAST END THEATRE STOCK CO.—Frederick M. McCloy, manager; W. H. Totten, treasurer; Howard P. Stevens, assistant treasurer; Ollie Strawfing, superintendent; W. A. Whitecar, stage director; John Wilding, stage carpenter; Arthur Barr, scenic artist; Thomas Connelly, electrician; William Presthold, property man; William A. Staley, musical director. Walter Edwards, Logan Paul, Percy Cooke, Thomas Ross, W. A. Whitecar, J. E. Flanzan, Gertrude Angarde, Selene Johnson, Laura Almstrong, Ellen Gray. Season at East End Theatre, Pittsburgh, Pa., on Sept. 26.

EMERSON JONES STOCK CO.—Emerson Jones, manager; Charles B. Poor, stage-manager. William H. Pascoe, Charles W. King, James A. Keane, Thomas A. Smith, Charles B. Poor, Thomas A. Phillips, Edith Evelynne, Susie Willis, Zenaide Williams, Mrs. Grace Gayler, Luella J. Browne. Season at Lyceum Theatre, Atlanta, Ga., begins on Oct. 10.

MEFFERT STOCK CO.—William H. Meffert, proprietor and manager; Oscar Eagle, director; Frank Green, treasurer; John Sivori, carpenter; Tony Sivori, property man; Frank Iula, leader of orchestra. Oscar Eagle, Alexander Gaden, Adolphe Lestina, Thomas M. Reynolds, C. F. Gibney, Charles McElhenny, William A. Evans, W. N. Webb, Harry Conlan, Esther Lyon, Helen Desmond, Kate Toneray, Anna MacGregor. Season at Temple Theatre, Louisville, Ky., began on Sept. 19.

NELSON STOCK CO.—Harold Nelson, manager; J. Harry Proctor, stage-manager; Fred W. Larter, properties. Harold Nelson, Edouard D'Oize, Will Clifford, William G. Colvin, Douglas Patterson, J. Harry Proctor, Fred W. Larter, Arthur Meredith, Claire Lawrence, Blanche Crozier, Marguerite Lortimer, Rose Cameron, Florence Royden. Season at Winnipeg, Manitoba.

SHUBERT STOCK CO.—Sam S. Shubert, manager; Will J. Dean, stage-manager. Sarah Truax, Emily Melville, Chenniz Olney, Nita Sykes, Mabel Dixey, Robert Haines, J. Henry Kolker, J. Brandon Tynan, Will J. Dean, Franklyn Hurlrich, Clement St. Martin, Charles Dade. Season at Rastable Theatre, Syracuse, N. Y.

THIRD AVENUE THEATRE STOCK CO.—Henry Pincus and George H. Brennan, proprietors and managers; Dore Davidson, stage-manager. E. R. Mawson, George Welch, Howard Mawson, Edgar Selwyn, William Yernace, George Gans, W. F. Canfield, Richard Lyle, R. R. Nell, Emma Bell, Rachel Sterling, Della Clark, Emma Hayner, Cora Vivian. Season at Third Avenue Theatre, New York, began on Oct. 1.

VALENTINE STOCK CO.—Eugene Ormonde, Rose Stahl, Mr. and Mrs. Osborne Searle, Mr. and Mrs. Robert Rogers, Wright Kramer, Jay Quigley, S. Lee Daniels, Annie and Kate

Blanche. Season at Grand Opera House, Columbus, O., began on Sept. 13.

COMEDY.

A BREEZY TIME (Eastern).—Fitz and Webster, proprietors; Fred E. Le Conte, manager; Walter S. Moss, advance agent; John G. McDowell, stage-manager; Robert Gihler, musical director; Phil Rado, property man. Fred E. Le Conte, John G. McDowell, Thomas Hyland, Prett Reed, Al. White, Carl Fleming, Frank Minnie, Robert Gihler, Henry Comody, Phil Rado, Charles King, Frank Smith, Jesse Bertman, May June, Julia Jara, Fannie Morris, Little Clifton. Tour began at Kenosha, Ill., on Aug. 16.

A BREEZY TIME (Southern).—Fitz and Webster, proprietors; Frank Fleisher, manager; Neal Almsworth, advance agent; Monte Lewis, stage-manager; Harry Martin, assistant stage-manager; Harry Alfred, musical director; E. F. Kreyer, bandmaster. Frankie Campbell, Nina Paul, Dora Martin, Edith Bowers, Robert Carter, E. A. Clark, Lloyd Ingraham, Frank Daniels.

CHARLES E. SCHILLING'S CO.—W. E. Schilling, musical director; J. Rush Bronson, Donald Clark, Harry Devere, Ray Southard, Joe Harkins, Ray Lewis, Flora and Maud Grierson, Kate A. Beebe, Lillie Kenwick, Charles E. Schilling.

MAY IRWIN CO.—W. D. Andreas, business-manager; Alfred Bradley, advance agent; C. St. Aubyn, stage-manager; Watty Hydes, musical director; Harry Wachtel, property man; May Irwin, Mile. Pilar-Morin, Madame Alexa, Marcia Treadwell, Helen Brackett, Jane Burby, Alleen May, Fae Beresford, Vivian Blackburn, Joseph Sparks, Ignacio Martinetti, V. M. de Silke, John Holland, Roland Carter, Steve Maley, C. St. Aubyn, George Gelder. Tour began at Trenton, N. J., on Sept. 22.

MISS FRANCIS OF YALE.—Brenton Thorpe, manager; E. D. Shaw, business-manager and advance agent; Louis R. Grisel, stage-manager; Ben Hammond, property man. Etienne Girardot, Agnes Rose Lane, Raymond Capp, George F. Farren, Louis R. Grisel, Brenton Thorpe, Fanny Young, Anna B. Layng, Frieda Michel, Marjorie Carle.

OUR JIM.—I. A. Rosa, Jr., manager; Nathan Sammons, electrician; Burton Knoch, carpenter. I. A. Rosa, Jr., F. G. Burch, H. H. McLaughlin, F. M. Sigourney, H. S. McNeil, M. G. Starin, H. G. Hurst, Laura de Baum, Leah Duxbury, Lillian Duxbury, Bert Sterling. Tour began at Buffalo, N. Y., on Sept. 26.

MULDOON'S PICNIC.—Frank A. Small, general manager; Sig Hart, agent; Theodore H. Northrup, musical director; William Mitchell, properties; Seth M. Crane, stage-manager; U. D. Newell, business-manager and treasurer. Barney Ferguson, Charles Gorman, Seth M. Crane, Eddie Delaney, Dick Ferguson, William Mitchell, George Henry, Gracie Plaisied, Vera Wilson, Lizzie Graham, Floreide, May Crawford, Little Veima.

THAT GIRL.—Thomas Marshall, manager; William Marshall, agent. Olga Lorraine, Rayne Kingsley, Emogene L. Maxwell, Marion Bluff, Harry S. Kingsley, Harry S. Ellis, Oscar K. Lewis, Charles Boyer, Walter McDowell, E. J. Austin. Tour began at La Crosse, Wis., on Sept. 5.

MUSICAL COMEDY.

THE GEISHA.—D. W. Truss and Company, proprietors; George H. Miller, acting manager; Roland G. Frey, business-manager; Charles M. Holly, stage-manager; W. Robinson, musical director; Clarence Ball, property man. Helen Royten, Minnie Ashley, Alexia Bassian, Jeanne Fowler, Nina Pratt, Anna Bard, Charles Dabby, H. W. Frederick, Leonard Walker, Will Ellwanger, Charles M. Holly, Albert Arling Parr, W. L. Roumaine, Arthur Stanford, Ella Rock, Lee Amrose, Mary Norton, Caroline Roung, Bertha Lehman, Allie Marshall, Helen Knapp, Irene Wheeler, Winifred Williams, Caroline Sever, C. C. Knight, Rose Jostyn, Alice Clark, Louise Hunt, Alice Tassell, Pony Moore, J. M. Clarke, George Schofield, A. L. Mason, G. C. Ogil, F. G. Aulbrook, Fred McNaughton, Fred Barker, Madame Woods. Tour began at Stamford, Conn., on Sept. 19.

THE LITTLE HOST.—Frank Murray, manager; John W. Hamilton, general representative. Della Fox, Alice Johnson, Adela Barker, Alice Pottle, Mabel Seymour, May Willard, Mabel Bouton, Emma Levy, Natalie Olcott, Beatrice Darlington, Olga Lambert, Olga Dwyer, R. E. Graham, Eugene O'Rourke, Hugh Chivers, John C. Slavin, H. D. Blakemore, Frank Kelly, Herbert Carter. Tour begins at Albany, N. Y., on Oct. 8.

COMIC OPERA.

ALICE NIELSEN OPERA CO.—Frank L. Perley, manager; George C. Crager, business-manager; W. F. Rochester, stage director; John Timoney, carpenter; Paul Steindorff, musical director; Carrie Davidson, property man; Joseph Physiol, scenic artist. Alice Nielsen, Eugene Cowles, Joseph Herbert, Richard Golden, Joseph Cawthorn, Frank Rushworth, Paul Nicholson, E. Percy Parsons, Frank Wallace, Marguerite Sylvia, Jennie Hawley, Marcia Van Dresher, W. F. Rochester, Fanny Briscoe, May Boley, Frances Sears, Annie Call, Nellie Marsh. Tour began at Toronto, Ont., on Sept. 12.

MERRIE BELL OPERA CO.—Ed F. Seaman, manager; Colonel J. H. Halliday, advance agent; Frank Tallaro, treasurer; Harry Lightwood, stage-manager; Milton Smith, musical director; Frank E. Ashu, property man; Ada Palmer Walker, Lottie Kendall, Grace Gordon, Emma Wells, Lottie Randall, Maud Bright, Effie George, Evelyn Roper, Kittle McNulty, Clara Price, Addie Mumford, George Byron Brown, Eugene Rogers, Harry Lightwood, F. E. Mashu, Joseph E. Sullivan, the Merrie Bell Quartette.

WILBUR OPERA CO.—A. L. Wilbur, proprietor; Maud Daniel, lessee and manager; W. H. Kohne, stage-manager; J. C. Lang, musical director; Harry Lane, property man; Marion Manola, Hattie Richardson, Lillie Taylor, Ethel Robinson, Anna Laughlin, W. H. Kohne, J. E. Conly, C. T. Huntington, Gus Vaughn, Emmett Drew, Al Lamar. Tour began at St. Paul, Minn., on Aug. 28.

VAUDEVILLE, BURLESQUE AND EX-TRAVAGANZA.

ANDY LAWSON'S OWN CO.—Andy Lawson, manager; Si Folsom, advance agent; Frank L. Davis, treasurer; Tim McVicar, stage-manager. Morgan and West, Montello, Hamlin and Hamlin, Tim McVicar, Walsh and Thorn, Etta Fairbanks, Alice Hancock, Leona Howe, Eva Robinson, E. S. Lawrence, Rachel May Clark, Nevada, Bostonia Ladies' Orchestra. Tour began on Sept. 23.

CLARK BROTHERS' ROYAL BURLESQUERS.—Peter S. Clark, business-manager; Joseph E. Howard, acting manager; Elmer Tenley, stage-manager; Max Adler, assistant stage-manager; Professor Ernest, musical director; Jim Sioniker, machinist. Elmer Tenley, Teddy Simonds, Howard and Emerson, Ernest Mignani, Hannibal Mignani, August Mignani, Aldo Mignani, Dot Davenport, Adele Reno, Ada Carlton, Emma Weston, Kitty Franklin, Julia Clements, Lulu Wilson, Annie Morris, Alice Sanson, Maud Gordon, May Masonery.

GAYEST MANHATTAN.—John F. Harley, proprietor; F. C. Langley, business-manager; W. B. Norton, advance agent; S. M. Hammett, press representative; C. H. Jones, stage-manager; W. H. Batchelor, musical director. Jean McIlmoyle, Ada Deaves, Jennie Lewis, Mabel Montgomery, Alta de Kerwen, Minnie Packard, Edith Calthorpe, Carrie Cameron, Clara Gilman, Blanche Paul, Elsie Douglas, Bertha Hayes, Minnie Murray, Minnie Miller, Belle Tufts, Jessie Bell, Madge Norton, Blanche Von Ohlen, Violet Melrose, Helen Gosmond, Sol Aiken, Frank Gardner, James A. Klerman, Thomas Klerman, Horace Thrum, Joseph Buckley, Angus Stuart, Fred An-

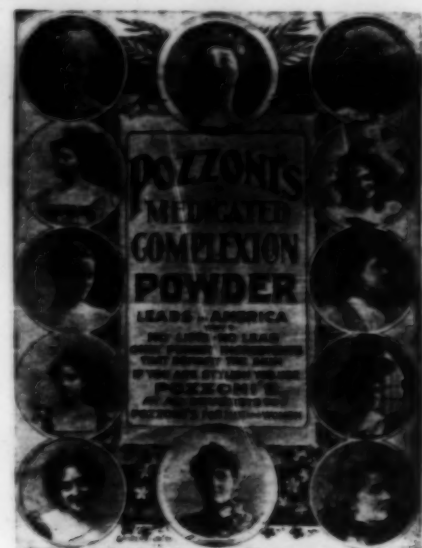
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derson, John Roland, William Robertson, John Sanderson.

THE GLAD HAND.—Weber and Fields, proprietors; Charles F. Cromwell, manager; James Woods, advance agent; Ralph Post, stage-manager; Edward Buchner, musical director; Henry Wilson, property man. Post and Clinton, Fields and Wooley, Nichol Sisters, Lavard Sisters, Manning and Weston, Halliday and Ward, Mack La Van, Ada Butter, Susie Leyton, Marie Dunham, Hugh Starr, Sadie Travis, Arlie Winters, Mattie Reid, May Keller, Lillie Diamond, Mamie Courtney, Maud Rose, Ollie Rose, Louise Dunlop, Harriett Clark, Winnie Fayette, Elsie Mendoza. Tour began at Chicago, Ill., on Sept. 25.

THE HIGH ROLLERS.—A. H. Woodhull, proprietor; J. H. Shoemaker, manager; Abe Levy, stage-manager; W. F. Danahy, musical director. Washburn Sisters, Stinson and Merton, Lew Randall, Carl Andersen, Harry Gates, Thomas Nolen, Joseph P. Carey, David Henderson, Abe Levy, Sylvia Starr, Viola Thorndyke, Edna Walsh, Daisy Randall, Cora White, Abby Walker, Abbie Carlton, Fede West, Lizzie Trux, Nell Dunn, Margaret Leslie, Bertha Douglas, Lizzie Harding, Mile. Noland, Mile. Fabiana.

THE LITTLE LAMBS.—Harry Morris, proprietor and manager; Joseph Barrett, business-manager; George B. Chandler, advance agent; Hans Albrecht, musical director; Jacob Toy, property man; Frank E. Reuter, electrician. Harry Morris, Charles Belmont, Burt C. Weston, Harry W. Wade, James Dilka, John Ford, Edward Ford, George Patterson, Paddy Patterson, Jean Cunningham, Sophie Leslie, Nellie Fenton, Almee Louise, Eunice Sayres, Earl Howard, Edith Worth, Flora Kinsley, Emma Rolf, George Bell, Leona Hamilton, Nellie Riley, Josie Patterson, Grace Leslie, Bertie Reimert, Sadie Martell.

THE MERRY MAIDENS.—Jacobs and Lowry, proprietors; Maurice Jacobs, manager; Will A. Pyne, advance agent; James Lowry, stage-manager; A. Pfeil, musical director; John Ellis, electrician. Nellie Hanly, Sophie Everett, Jessie Herworth, Ida Stockholm, Dan Hlatt, Tony Pearl, James Lowry, Ed Brennan, James Curran, Sam Rice.

MINSTRELS.

LEON W. WASHBURN'S BIG DOUBLE MINSTRELS.—J. M. Wall, manager; William Sloman, general agent; John Cody, advance agent; Nat Emerson, treasurer; Sam Horner, stage-manager; John Ed Veeho, musical director; Bula Chambers, property man; Al Wiegand, director white band; H. Brown, director colored band; Harry Weaver, wardrobe master; Charles Ross, master of transportation; G. Smith, electrician; George Diehl, programmer. Lew Bonedict, Sam Horner, George Knox, Homer Knox, Joe Lewis, Harry Weaver, George Platt, Joe Le Clark, Jack Collins, Joe Cusick, Walter Kincaid, A. Bass, R. Slade, Eddie Smith, George Tichner, Goddow Kersands, Al Bailey, George Hillman, Paul Floyd, J. West, F. Kilgore, L. Crosby, Ed Williams, H. G. Brown, W. Breckenridge, Fred Hart, William Lively.

RICHARDS AND PRINGLE'S, RUSCO AND HOLLAND'S MINSTRELS.—Richards and Pringle, Russco and Holland, proprietors; W. A. Russco, manager; J. J. Holland, business-manager; A. G. Allen, agent; A. B. Roberts, advertising agent; Harry Fidler, stage-manager; James Lacy, musical director; J. Ed Green, vocal director; W. C. Johnson, carpenter. James Crosby, Bob Kemp, Dick Thomas, W. Walker, Buddie Glenn, J. Ed Green, J. N. Smith, William Dixon, Arthur Maxwell, Gauze, the Five Whirlwinds, Lizzie Hardin, Louisa Kersands.

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San Francisco Press Opinions:

The hit of the evening fell to George S. Probert as the effeminate and stuttering young California millionaire. The part is a difficult one, but was most cleverly handled and won for the young man unstinted approval. He has the right kind of stuff in him to become a favorite comedian among San Francisco playgoers.—The Call, Sept. 3.

Mr. George S. Probert did the best work of the evening. In the role of a stammering, deaf man with no brains to speak of, he was, paradoxically, both vivacious and distinct—clever and appreciative throughout.—The Bulletin, Sept. 3.

The hit was undoubtedly made by Mr. Probert as the stuttering cousin from California. He too

seemed to have the brightest lines, though it may be that his style of speaking gave them pronounced value. The peculiar stutter he affected, quite away from the usual stage stammer, won a laugh for his every speech. Mr. Probert kept the role well in hand until the fourth act, where his exuberance was overdone.—Daily Report, Sept. 4.

The audience grew most interested in the stuttering boy, a really very clever performance by George S. Probert.—Chronicle, Sept. 3.

Mr. George S. Probert, as the genuine stutterer, who was compelled to impersonate the talented actor, made a decided hit and earned the appreciative applause that greeted his efforts.—Evening Post, Sept. 3.

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Next regular meeting Sunday, Nov. 8, at 3 p.m. Applications for membership may be made to any Brother of the Order, or by letter to the President or Secretary, as above.

MILTON NOBLE, President.

J. J. SYMS, Secretary.

To the Actors' Society of America.

A special meeting of the Society will be held at their rooms, 131 West 45th Street, Saturday, Oct. 8, 1898, at 11 a. m., for the purpose of altering Article XL, Sections 1 and 2 of Article V, and Sections 1 and 2 of Article I, of the By-Laws and to fill vacancies in the Board of Directors.

By order, W. F. HURBROUGH, Secretary.

F. F. MACKAY, President.